

SOME EVIDENCES OF THE INFLUENCE OF
SPENSER ON KEATS AS SHOWN IN KEATS'S POETRY

by

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INTRODUCTION

Romantic Influences in English Literature

Among other forces or tendencies which influence literature are the two opposing ones known as classicism and romanticism. Classicism, on the one hand, connotes perfection, completeness, proportion, exactness, clarity, and other qualities which attract the intellectual man; on the other hand, romanticism connotes incompleteness, mystery, shadowy outline, suggestiveness, multiplicity of detail rather than severity of outline, and, in fact, all of those qualities which appeal to the imagination, the fancy, or the sentimental and emotional side of man. The romanticist is attracted by the inexpressible, the spiritual, the mysterious. The classicist has a certain hardness of spirit which sometimes makes him a cold critic, a sharp-witted satirist; the one who exalts the intellect. The romanticist is warm-hearted, affectionate, appreciative, emotional, humane. The classicist bows down to form and authority, is clear cut and precise, striving to get effect with severity of detail; the romanticist is profuse in detail and imagery, rich in suggestion, exciting by the unusual and the strange, and putting a premium upon originality and individuality.

There are other ways of using these two words; the qualifications of them given are only suggestive terms defining the method and spirit of the two forces when expressed in literature and art. The definition is inadequate, but sufficient for the present purpose. These two forces manifest themselves also in social and religious movements; in life itself.

English literature has for the most part been dominated by the romantic spirit. All medieval literature and life was romantic. The works of Chaucer, Shakespeare, and Milton are romantic. Ben Jonson tried to influence the Elizabethan age toward classicism, but the romantic Shakespeare, coupled with the general English predilection for the romantic, was too strong a force for him to overcome. In poetry, Edmund Spenser, in the same period, exerted his strength on the side of romanticism. His later influence has also been of great importance in formulating the spirit of nineteenth century poetry.

Down to the time of Dryden and the eighteenth century, romanticism dominated English poetry, but under Dryden and Pope the classic gained the ascendancy. Emphasis was placed upon form, correctness, brilliancy, and authority. Man as a human being with a heart and individual emotions was lost sight of in the interest of brilliancy of wit, of intellect, of the conventional and of the formal.

The Romantic Revival

And then toward the end of the eighteenth century came the reaction. Romanticism, which had dwindled to a mere trickle, now began to emerge once more as the dominating force. There can be no arbitrary date set for the transition; indeed, evidences of it appear as far back as 1726, with the publication of John Dyer's "Grongar Hill," or 1730, when James Thomson's "The Seasons" appeared. Other evidences of the growing strength of the movement follow in increasing-ly rapid succession: the Gothic romances; Grey's "Elegy Written in a Country Churchyard"; Goldsmith's "The Deserted Village"; Burns's poems of the common man; Blake's mysticism. This re-emergence is known as the revival of romanticism in English letters.

The change was not simply literary; it was felt in every phase of life. Religiously, there was the revival of emotion to replace formal religion; socially, a rise in the value placed upon the individual - in fact, the rise of democracy. Transcendental philosophy recognized the spiritual nature of man. Literature returned to the interests already given under the definition of romanticism. It became concerned with nature and with the individual hearts and emotional experiences of men. Emotion and sentiment re-

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placed intellect as dominating forces.

There were a number of well defined influences which affected the literature of the period. For inspiration and guidance writers turned to the English medieval period, to the Elizabethan age, to nature, to folk literature. Poets returned to folk literature, to Milton, and to Spenser. The artificiality of the pseudo-classic school was combated by a return to English literary tradition for models of language and material, necessarily accompanied by a return to a more natural emotional spirit.

The great poets of the revival were Wordsworth, Coleridge, Southey, Byron, Shelley, and Keats. Of this group, the poet most influenced by Spenser, and most influential in bringing back the Spenser influence into English poetry was John Keats.

SPENSER AND KEATS

This particular paper has to do with the influence of the Elizabethan poet Spenser upon the nineteenth century poet Keats. It is not the purpose to show the romantic elements in both. Such a subject would be too broad, for both were romantic poets and partook of the general romantic spirit and style. The purpose is rather to confine the discussion to some indications of more direct influence of the writings of Spenser upon the spirit, subject interest, and

style of the poet Keats; similarities which indicate direct influence rather than such as may be accredited to the general influence of the romantic impulse of the times. This, in part, will be shown by Keats's own expressions of interest in Spenser and acknowledgment of his debt, and by comparisons and passages from selected groups of poems. More particularly, the paper aims to collect examples of similarity of phrasing and vocabulary which indicate, somewhat, the debt of Keats to Spenser. In this respect, it aims to offer direct evidence to substantiate the general statement often made, without adequate proof, that Spenser had influence on Keats. Usually only fragmentary evidence has been offered for the statement. The study started with questioning the accuracy of the observation, and has ended with gathering evidence upon which such a statement can be justified.

For the purpose, complete editions of the poetry of both Keats and Spenser have been used, but in the case of the latter, attention has been concentrated on only a part of the poems. The First Book of "The Faerie Queene" was chosen because of Keats's evident interest in it, not only attested to by his friend, Charles Cowden Clarke, but also shown by the volume which he seems to have marked and given to his brother George. The full text of his selections is included in the appendix. Whenever a quotation from "The Faerie Queene" is used in the body of this paper, any lines which he marked

are given with his underlinings or annotations. "The Shepheardes Calender" is included because, as an early work of Spenser, it is in rather an analogous position to the part of Keats's work supposed to be most influenced. The "Epithalamion," the "Prothalamion," and "Colin Clouts Come Home Againe" are studied not only because of their place in English literature, but also because of their personal tone and content. The "Amoretti," although of less value in a literary sense, and rather a conventional sonnet cycle, is also a personal chronicle of the poet's courtship, and as such, might have a bearing either on parts of *Endymion*, or on Keats's sonnets.

Lamb called Spenser "the poet's poet" and the title has stayed with him since. Spenser was never popular with the general public as was Chaucer or Shakespeare, but there have always been select groups who have appreciated and enjoyed his work. The fullness and richness of his poetry are appreciated more by each generation studying it; critics continually find new qualities in it to admire. The compiler of the Spenser Concordance says of him:

To a classicist he is classic; to the romanticist, romantic. To Milton he is 'sage and serious,' a higher teacher than Scotus or Aquinas, one in whose rapturous song more is meant than meets the ear; to a man of the senses his imagination teems with loveliness and riot in a boundless paradise of beautiful things. To the mystic he is a soothsayer, to the moralist an expositor of ethics. For the historian he embodies and illustrates in essence the noblest traits of

the two great cultures from which his work drew its sustenance. He is lyric or epic, satiric or philosophical, naive or sophisticated. To all men of finer perceptions and sensibilities he is all things. He is the poet's poet.

From his contemporary, Marlowe, to the present day, virtually all great poets of whatever manner or school bear witness, conscious or unconscious, to his power. Works consciously imitated from Spenser - 'The Purple Island,' 'The Castle of Indolence,' 'Childe Harold' - though numerous enough, represent but a more superficial and insignificant phase of it. In subtler and more essential ways Spenser's power exerts itself in Marlowe, Shakespeare, the Fletchers, Jonson, Coleridge, Scott, Shelley, Keats, Tennyson, and a host of minor writers. Here it is seen in the metrical form, there in the fable or matter, now in the style, now in the single phrase or word; it appears even in the transformed aspect of things which Spenser has helped his successors to perceive. Indeed, much of the traditional language and idiom of our poetry has been made poetical by Spenser, and begins with him.¹

Such is the poet whose influence upon Keats we are to consider.

Keats's Attraction to Spenser

Apparently Keats's poetic awakening came about in the first place through reading "The Faerie Queene." Of course, there is no doubt but that he would have turned to poetry eventually, had he never heard of Spenser, but the time might have been delayed and he might have found a less felicitous inspiration. The story of his introduction to Spenser is rather well known, but will bear repetition.

¹Osgood, Charles Grosvenor, A Concordance to the Poems of Edmund Spenser, p. vi.

Keats's parents were members of the lower middle class. His father, Thomas Keats, went to London from Devon or Cornwall. In the city he found employment at a livery-stable owned by John Jennings, and before he was twenty became the head hostler. He married his employer's daughter, Frances Jennings, and they moved into the apartments above the stables at the sign of the Swan-and-Hoop. They had five children: John was born on October 29 or 31, 1795; George was born in 1797, Tom in 1799, Edward (who died in infancy) in 1801, and Frances Mary in 1803.

Although Thomas Keats was not of high social standing, he had great ambitions for his children. He must have been a man of intelligence and ability or he would not have advanced as quickly as he did to the responsible position in Mr. Jennings's business. He later showed his good judgment by sending his boys to school. He had hoped to send them to Harrow, but when the time came, the school kept by the Reverend John Clarke at Enfield seemed more suited to their means. The choice proved happy for John, for it was there that he came under the influence of the schoolmaster's son, Charles Cowden Clarke, who first introduced to him the beauties of Spenser, as well as those of Chapman's "Homer."

According to Clarke, Keats lived the ordinary life of a school boy, showing no particular aptitude for studying

poetry, or for any other intellectual pursuit. Although his father died in 1804, his school days continued until 1810. It was only in the last two years that he really became interested in his studies. During the later part of his time at Enfield, he became so absorbed in his work that Clarke says he was seldom seen without a book, and could hardly be induced to leave his work even during vacations, to play with the other boys. He was especially interested in travel, in history, and in mythology. He voluntarily made a prose translation of the *Aldneid*.

In February, 1810, Keats's mother died. It was a great shock to him, for he was extraordinarily devoted to her. Later in the year, his grandmother, wishing to insure the future of the children in case of her death, or feeling unequal to assuming the responsibility for them, made Rowland Sandell, a merchant, and Richard Abbey, a wholesale tea dealer, their guardians, and put most of the money left by her husband in trust for them. The guardians were made immediately responsible for the children, and Mr. Abbey, as the active trustee, began to make plans for John's future. At the end of the school year, he was apprenticed to a surgeon, Mr. Hammond, for five years.

Although Keats was removed from Enfield, he was at Edmonton, which, being only two miles away, was near enough

for him to walk the distance once or twice a week to visit Clarke. It was during one of these visits that Clarke read Spenser's "Epithalamion" aloud to the boy. Describing this introduction to Spenser, Clarke says:

It were difficult, at this lapse of time, to note the spark that fired the train of his poetical tendencies; but he must have given unmistakable tokens of his mental bent; otherwise, at that early stage of his career, I never could have read to him the "Epithalamion" of Spenser; and this I remember having done . . . At that time he may have been sixteen years old; and at that period of life he certainly appreciated the general beauty of the composition, and felt the more passionate passages; for his features and exclamations were ecstatic. How often, in aftertimes, have I heard him quote these lines:

Behold, while she befores the altar stands,
 Hearing the holy priest that to her speakes,
 And blesses her with his two happy hands,
 How the red roses flush up to her cheeks!
 And the pure snow, with goodly vermeil stain,
 Like crimson dyed in grain,
 That even the angels, which continually
 About the sacred altar do remian,
 Forget their service, and about her fly,
 oft weeping in her face, that seems more fair,
The more they on it stare;
 But her sad eyes, still fasten'd on the ground,
 Are governed with goodly modesty,
 That suffers not one look to glance awry,
 Which may let in a little thought unsound.

That night he took away with him the first volume of the "Faerie Queene," and he went through it, as I formerly told his noble biographer, 'as a young horse would through a spring meadow - ramping.' Like a true poet, too - a poet 'born, not manufactured,' a poet in grain, he especially singled out epithets, for that felicity and power in which Spenser is so eminent. He hoisted himself up, and looking burly and dominant, as he said, 'what an image that is - one-shouldering whales.'"

¹Clarke, Mary and Charles Cowden, Recollections of Writers, John Keats, pp. 125-6.

It is generally conceded that Keats's first poetic attempt was written as a result of this introduction to Spenser. In his biography of Keats, Sidney Colvin says:

Spenser has been often proved not only a great awakener of the love of poetry in youth, but a great fertilizer of the germs of original poetical power when they exist; and Charles Brown, the most intimate friend of Keats during two later years of his life, states positively that it was to the inspiration of the "Faerie Queene" that his first notion of attempting to write was due. Though born to be a poet, he was ignorant of his birthright until he had completed his eighteenth year. It was the "Faerie Queene" that awakened his genius. In Spenser's fairy-land he was enchanted, breathed in a new world, and became another being; till, encircled of the stanza, he attempted to imitate it, and succeeded. This account of the sudden development of his poetic powers I first received from his brother, and afterwards from himself. This, his earliest attempt, the "Imitation of Spenser," is in his first volume of poems, and it is peculiarly interesting to those acquainted with his history. Cowden Clarke places the attempt two years earlier, but his memory for dates was, as he owns, the vaguest, and we may fairly assume him to have been mistaken.¹

Although Keats did not show the lines to Clarke, whose first knowledge of his literary attempts came when in 1815 Keats showed him his sonnet "Written on the Day That Mr. Leigh Hunt Left Prison," Clarke judges that Brown was right about the "Imitation of Spenser" being his earliest poem, "from their subject being the inspiration of his first love, in poetry - and such a love!"² In this connection Amy Lowell says:

What, in any individual case, starts a poet writing? That would be an interesting inquiry, if there were means to

¹Colvin, Sidney, Keats, p. 13.

²Clarke, op. cit., p. 127.

answer it in a sufficient number of cases to make the question worth while. Granted the faculty to be lying in wait, what, in the majority of poets, is the one touch needed to set it going in words? Clearly in Keats's case, the answer is - the reading of Spenser. The result was the lines, "Imitation of Spenser." Brown told Lord Houghton that the poem was the earliest one Keats was known to have written. Brown probably got this from Keats himself. Keats may, of course, have tried his hand at something before, but the fact that he included the Imitation in his first volume, and left out so many poems that succeeded it, proves that he had conceived a special affection for it and that this affection was shared by his brothers, also. A first poem is simply a wonder, a miracle, to a young poet, and the young poet's friends and family. Apart, therefore, from Brown's statement, we can believe that it was his first attempt by the evidence of its preservation, for its fate was greater than it deserved. It is, in truth, a pretty feeble thing; a fragment of poetical copy, marvelous to Keats and his brothers because neither he nor they knew that he had it in him to do even that - but with little other interest. Of course he viewed it with partial eyes, but not so partial as to show it to the eight-years-older Clarke.¹

It must have been soon after this that Keats left Bimonton for London. Although he had over a year of apprenticeship to complete, he for some reason obtained his release and went to the city in the summer or fall of 1814. There he entered the hospitals of St. Thomas's and Guy's to continue his studies. For a time he roomed with some fellow students, but in the summer of 1816 his brothers joined him in London and they all took lodgings together in the Poultry. Although Keats's chief interest had by this time come to be poetry, he completed his medical training and passed his examination as licentiate on July 26, 1815. His

¹ Lowell, Amy, John Keats, Vol. I, pp. 52-3.

conscience would not permit him to go on with the work. Clarke says that he openly admitted "his inability to sympathize with the science of anatomy, as a main pursuit in life; for one of the expressions that he used, in describing his unfitness for its mastery, was perfectly characteristic. He said, in illustration of his argument, 'The other day for instance, during the lecture, there came a sunbeam into the room, and with it a whole troop of creatures floating in the ray; and I was off with them to Oberon and fairyland.' And yet, with all his self-styled unfitness for the pursuit, I was afterwards informed that at his subsequent examination he displayed an amount of acquirement which surprised his fellow students, who had scarcely any other association with him than that of a cheerful crotchety rhymester."¹ As soon as he came of age he gave up his position as dresser at Guy's Hospital, much to Mr. Abbey's displeasure, and turned to literature definitely for his life work.

The few facts which make up the rest of his short life are rather well known and need not be dwelt on at any length. The portion so far given has been presented to show that there was little in his background or schooling to lead him to poetry except the contact with Spenser through Clarke. The account of the remainder of his life will be brief, with

¹ Clarke, op. cit., pp. 131-2.

the attention given to the publication of his poems rather than to the influences of his many friends, who, although they played an important part in his life, have little to do with the subject of this paper.

Leigh Hunt, to whom the young poet was introduced by Clarke, is an exception. The ideas which Keats absorbed from Hunt in regard to poetry were for the most part regrettable, as Keats realized even before the composition of "Endymion." Hunt was, however, an ardent admirer of Spenser, and his reaffirmation of Keats's love for the Elizabethan cannot be regretted.

In the same year that Keats definitely adopted poetry for his life work, his first volume appeared. This volume received little attention from the reviewers, partly because they were busy with other publications of greater importance, and partly because they disapproved of his friend, the liberal Leigh Hunt. His next poem to be published, "Endymion," he worked on from April through November, 1817. During this time Keats's headquarters were with his brothers in London, but he spent much time outside of the city.

In June, 1818, the brothers were separated when George married Georgiana Wylie and left for America. Keats saw them off and then went on a walking tour through Scotland with his friend Brown. Had he realized the precarious state

of his health he probably would never have attempted such a trip. He had to cut his journey short and returned to London ill. He found his brother Tom dying of consumption, and nursed him through his illness in spite of the poor condition he was in himself. After Tom's death in December, Keats went to live with Brown. It was during Tom's illness that Keats had first met Fannie Brawne; when he moved to Brown's home he lived next door to Fannie, with whom he fell deeply in love. It was also at this time that the reviewers wrote their scathing articles on "Endymion."

The year 1819 was a busy one for Keats. He wrote practically all that appeared in the "Laelia" volume, the finest poems published during his life. He was not too depressed by his adverse reviews, or too demoralized by his love affair, as some critics would have one believe, to produce such poems as "The Eve of St. Agnes," "La Belle Dame Sans Merci," "Ode on a Grecian Urn," "Ode to a Nightingale," or "Ode to Autumn." He also wrote the two fragments of "Hyperion," "Otho the Great," and toward the end of the year, "The Cap and Bells," although not all of these appeared in the 1820 volume.

It was in February, 1820, that Keats had the hemorrhage which he said signed his death warrant. From that time on, his only work was that of seeing the third volume of poems through the press. He grew steadily weaker, and finally, in

a last attempt to regain his health, he sailed for Italy in September, accompanied by the artist, Severn. He died on February 23, 1821, having lived only twenty-five years and four months.

Poems in the Spenserian Stanza

The most obvious influence of Spenser on Keats is Keats's adoption of the Spenserian stanza for a few of his poems. Although the five poems in this group are not related to each other in spirit, material, or chronology, to any marked degree, still they may be discussed together because of their form and the contrasting uses of the stanza which they exhibit. The earliest one, "Imitation of Spenser," has already been mentioned. The second, according to Lord Houghton's tentative date of composition (late in 1818), is the Spenserian stanza written at the end of Book V, Canto II, of Keats's copy of "The Faerie Queene." The third is that fine poem which appeared in Keats's second volume, "The Eve of St. Agnes," which was written in January, 1819. The fourth is the "Spenserian Stanzas on Charles Armitage Brown," written in April, 1819, and finally there is that disappointing attempt at satire, "The Cap and Bells," on which, according to Lord Houghton, he was working in 1820.

Keats's first attempt at poetry, "Imitation of Spenser," may not have been a masterpiece, but as a first attempt it

certainly shows more than ordinary ability. Amy Lowell calls it a "pretty feeble thing; a fragment of poetical copy," and adds "To us, who are not partial, it contains one good passage, that in which Keats describes the island:

'It seem'd an emerald in the silver sheen
Of the bright waters.'¹

Saintsbury is more generous when he says that the stanzas "are no great things, but they are, with whatever inequalities and infelicities of phrase, much nearer to Spenser's rhythm than even Shelley's finest, and no bad draft for the 'Eve of St. Agnes' later."² H. Buxton Forman says that this poem shows little that is directly Spenserian but that it is rather more like an imitation of Thomson's Spenserian stanzas.

The first lines of the poem might have been written by Spenser, himself - compare in spirit and vocabulary:

Now Morning from her orient chamber came
And her first footsteps touch'd a verdant hill;
Crowning its lawny crest with amber flame,
Silv'ring the untainted gushes of its rill;
Imitation of Spenser, I-4

- : Now when the rosy fingred Morning faire,
 - : Teary of aged Tithones saffron bed,
 - : Had sored her purple robe throuth dewy aire,
 - : And the high hills Titan discovered,
 - : The royall virgin shooke off drousy-hed;
- T. Q., I, ii, 7, 1-5

¹ Lowell, Amy, op. cit., Vol. I, p. 53.

² Saintsbury, George, History of English Proseody, Vol. III, p. 117.

At last, the golden Orientall gate
Of greatest heaven gan to open hayre;
And Phoebus, fresh as bryderose to his mate,
Came dauncing forth, shaking his deawis hayre,
: And hurld his glistring beams through gloomy ayre.
F. Q., I, v, 2, 1-5

Scarsely had Phoebus in the glooming East
Yett harnessed his fyrie-footed teens,
He reard above the earth his flaming crest,
When the last deadly smoke aloft did steame,
F. Q., I, xii, 2, 1-4

Besides the joy in the freshness of the hour which is felt in all of these selections, there are certain definite similarities. First, there is the personification of Morning in the first two quotations; in these, two hills are mentioned. In the next selection from "The Faerie Queene" the use of 'Orientall gate' suggests Keats's 'orient chamber.' In the last selection 'flaming crest' is quite similar to Keats's 'crest with amber flame.' Whether these have been imitated consciously is not to the point; the passages were marked by Keats as indicated, and even if these particular imitations were unconsciously made, they show predilections for the same types of expressions and descriptive phrases. The same will hold true for practically all comparisons in this paper, of course, and will not need to be pointed out again.

Silver is a favorite descriptive word with both poets. Keats speaks of Morning's flame 'Silv'ring the untainted gushes' of a rill, and again of the 'silver sheen of the

bright waters.' Spenser describes a well 'From which fast
trickled a silver flood.'¹

Keats's swan with the 'neck of arched snow' is reminiscent
of the two swans of the "Prothalamion," than which

The snow which doth the top of Pindus strew
Did never whiter shew

Proth., 40-1

In the last stanza of Keats's attempt, the word most suggestive of Spenser is the obsolete 'teen.' Spenser was very fond of using Old or Middle English expressions, which he seemed to consider more mellow and poetic than Elizabethan English. Keats followed Spenser in this to some extent, but was never as unrestrained in their use. Keats is generally supposed to have coined a number of words, but according to W. J. Arnold, who has made a careful study of his vocabulary, nine-tenths of the supposed coinages of words were revivals from earlier poets.² 'Teen' is an example of this. Spenser uses the word twice in the First Book of "The Faerie Queen":

arrived there,
That bare-head knight, for dread and dolefull teen,
Would faine have fled, ne durst approchen neare;
P. Q., I, ix, 34, 6-8

Backe to retourne to that great Faery Queene,
And her to serve sixe yeares in warlike wize,
Gainst that proud Paynim king that works her teene:
P. Q., I, xii, 18, 7-9

¹ The Faerie Queene, I, xi, 29, 4.

² Hancock, Albert Elmer, John Keats, footnote, p. 74.

The use of the ending 'es' in 'scales,' line 12, to complete a metric foot is Spenserian:

In wine and oil they wash his woundes wide
F. Q., I, v, 17, 4

There is one more characteristic in the poem common to both poets: the use of 'did' as an auxiliary verb to form past tenses. In the "Imitation of Spenser" the rill 'did down distill,' 'many streams a little lake did fill,' and the swan's feet bensath the waves 'did shew.' In "The Shepheardes Calender" we find that Colin Clout 'broke his oxen pipe, and downe dyd lye.' In "The Faerie Queene" the Red Cross Knight is annoyed by 'loathly frogs and toades, which eyes did lacke.' The examples of this usage in Spenser are almost innumerable.

There is not a great deal to be said of the stanza which was written at the close of Book V, Canto ii, of "The Faerie Queene" except that it is interesting as one of Keats's few poetic expressions of his democratic ideals. It is so obviously inspired by "The Faerie Queene" that no comment is needed on that point. Besides the characters mentioned, there are three words which would indicate Spenser, even were the source not otherwise known. 'Wickle' and 'yclep'd' are used in the first two lines:

In after-time, a sage of mickle lore
Yelep'd Typographus, the Giant took,
And did refit his limbs as heretofore
In After-time, 1-3

And though one fall through heedlesse haest,
Yet is his misse not nickle.

S. C. Julye, 13-6

Therefore he Anamnestes cleped is
P. Q., II, ix, 53, 8

'Wox' in the last line is the third word:

The one he struck stone-blind, the other's
eyes wox dim.

In After-time, 8

So faynt they wox, and feeble in the folde,
That now unnethes their feeble feet could
them uphold.

S. C. Januarye, 5-6

He wox dismayd, and gan his fate to feare:
P. Q., I, xi, 53, 8

Next there is that masterpiece of the Spenserian stanza, "The Eve of St. Agnes." This is the only highly successful poem of the five. Because of this one poem, however, many critics have said that of all the poets who have attempted to use the Spenserian stanza, Keats was the most successful. Professor Corson says:

Probably no English poet who has used the Spenserian stanza first assimilated the spirit of Spenser, before using the stanza, as did Keats; and to this fact may be partly attributed his effective use of it as an organ for his imagination in its 'lingering, loving, particularizing mood.'¹

Professor de Selincourt expresses well the opinion of a number of critics when he says:

The stanza is not merely formally Spenserian, it is employed with a truly Spenserian effect; and the subtle modu-

¹ Corson, Hiram, Primer of English Verse, p. 124.

lation of the melody, and in particular the lingering sweetness of the Alexandrine, are nowhere else so effective outside the "Faerie Queene." With the form Keats has at last perhaps caught something of that spirit of chivalry inherent in Spenser which from the first he had desired to emulate. In his conception of Madeline, whose deeply felt sensuous beauty is expressive of a beauty of soul which breathes its pure influence over all that meet it and whilst it fires the blood sanctifies the heart, Keats had realized the frame of mind which conceived of Una or Pastorella, and which inspired the "Epithalamium," and is free at last from the maskish sentimentality and misdirected sensuousness of his early love-poetry.¹

This is the only poem of any length and serious artistic endeavor that Keats ever tried in the Spenserian stanza. It was a good medium for him, since it gave him a stanza which lent itself to his minute descriptions, and which still prevented him from wandering about indefinitely, led on by his descriptive passages, as in the case of "Indymion." In the form of the stanza, he allowed himself a little more freedom than did Spenser, but it does not detract from the spirit or change the style greatly. For example, in comparing the first ten stanzas of "The Eve of St. Agnes" with the first ten stanzas of Book I, Canto i., of "The Faerie Queene," we find that Keats used fifteen run-on lines while Spenser used only six, and that in Keats there are only twenty-eight lines without internal punctuation while in Spenser there are fifty-five such lines. Keats is less inclined to make his caesuras regularly medial, also.

¹de Selincourt, E., editor of The Poems of John Keats, p. lvi.

The poem begins and ends with the Beadsman, who, according to Amy Lowell, with Angela, forms the contrasting motif for the two lovers - just as the night and cold contrast with the warmth and gaiety inside the castle, and as the worldly merry-making in the banquet-hall contrasts with the purity and peace of Madeline's room. The idea and description of the Beadsman seems to have come from Book I of "The Faerie Queene." Instead of a beadsman there are 'seven Bead-men.'¹ The description of the old monk in Keats's poem is taken from other parts of "The Faerie Queene," however, especially from descriptions of Archimago and Corceca. The similarities are very intangible. The spirit differs, because in "The Faerie Queene" the descriptions are of an insincere wizard and a blindly superstitious old woman. There are not many phrases that parallel each other closely, nor are the descriptions used for the same effect. Nevertheless, one cannot read Keats without being reminded of Spenser, and vice versa.

Another interesting comparison is possible in these lines - the use of the same words or phrases in the last lines of one stanza, and the first lines of the next, to tie the two together. This device is used several times in the poem but nowhere does it show up more clearly than in the

¹ The Faerie Queene, I, x, 36, 3.

first and second stanzas:

Past the sweet Virgin's picture, while his prayer
he saith.
His prayer he saith, this patient, holy man
Eve of St. Agnes, I, 9; II, 1.

Other examples of this are:

"Now tell me where is Madeline", said he,
"O tell me, Angela, by the holy loom
"Which none but secret sisterhood may see,
"When they St. Agnes' wool are weaving piously."

"St. Agnes! Ah! it is St. Agnes' Eve--
"Yet men will murder upon holy days:
Eve of St. Agnes, XIII, 6-9;
XIV, 1-2

"God's help! my lady fair the conjuror plays
"This very night: good angels her deceive!
"But let me laugh awhile, I've mickle time to
grieve."

Feebly she laugheth in the languid moon,
While Porphyro upon her face doth look.
Eve of St. Agnes, XIV, 7-9;
XV, 1-2

meantime the frost wind-blows
Like Love's alarm patterning the sharp sleet
Against the windowpanes; St. Agnes' moon hath set.

'Tis dark; quick pattereth the flam-blown sleet.
Eve of St. Agnes, XXXVI,
7-9; XXXVII, 1

There is precedent for this linking, in Spenser's stanzas;
only a few of the numerous examples need be given:

And by her, in a line, a milkewhite larbe she lad,
So pure and innocent, as that same larbe,
She was in life and every virtuous lore;
F. Q., I, i, 4, 9; 5, 1-2

Then, turning to his Lady, dead with feare her
found.

Her seeming dead he found with feigned feare,

As all unwasting of that well she knew;
 F. Q., I, ii, 44, 9; 45, 1-2

Againe she stricken was with sore affright,
 And for his safetie gan devoutly pray,
 And watch the noyous night, and wait for joyous day;

The joyous day gan early to appere;
 F. Q., I, xi, 50, 7-8; 51, 1

"The Eve of St. Agnes" has no passages of any length parallel to Spenser except the one of the Beadsman. There are, however, a few descriptions which are very similar to some of Spenser's. For example, these descriptions of 'imageries' carved in stone seem related:

A casement high and triple arch'd there was,
 All garlanded with carven imag'ries
 Eve of St. Agnes, LXIV, 1-2

And there beside of marble stone was built
 An Altare, carv'd with cunning ymagerie.
 F. Q., I, vii, 36, 1-2

This description of Madeline,

She comes, she comes again, like ring-dove
 Gray'd and fled.
 Eve of St. Agnes, XXII, 9

is much like one of Spenser's lines:

And made to fly, like doves whom the eagle doth
 affray.
 F. Q., V, xii, 5, 9

Again, both poets like spiced dainties imported from far lands:

and spiced dainties, every one,
 From silken Samarcand to cedar'd Lebanon.
 Eve of St. Agnes, XXX, 8-9

And dainty spices fetch from furthest Ind.

F. Q., I, v, 4, 6

Both think of love as causing eternal woe:

"O leave me not in this eternal woe,
For if thou diest, my Love, I know not where
to go."

Eve of St. Agnes, XXXV, 8-9

For since my brest was laucht with lovely dart
Of deare Sansfoy, I never joyed howre,
But in eternal woes my weaker hart
Have wasted.

F. Q., I, iv, 46, 5-8

For the last images in the poem, Keats is indebted to Spenser. The description of the Beadsmen has already been discussed. The line on Angela, who died 'palsy-twitted, with meagre face deform', closely echoes Spenser's line,

With heary glib deform'd, and meiger face
F. Q., IV, viii, 12, 8

For the most part, Spenser's influence in this poem is made evident by the use of particular words, many of which although he had undoubtedly found in other authors, Keats had probably first encountered in Spenser. The first one in "The Eve of St. Agnes" is 'aright':

And soft adorings from their loves receive
Upon the honey'd middle of the night,
If ceremonies due they did aright;

Eve of St. Agnes, VI, 3-5

The word is common in Spenser, and a few examples must represent the many:

How I him lov'd, and love with all my might
So thought I eke of him, and think I thought
aright.

F. Q., I, vii, 49, 8-9

'Full hard it is', (quoth he) 'To read aright
'The course of heavenly cause.'

F. Q., I, ix, 6, 6-7

To whom the carefull charge of him she gave,
To lead aright, that he should never fail
In all his waies through this wide worldes wave;

F. Q., I, x, 34, 6-7

The second word is one which has already been discussed in connection with the stanza written in Keats's copy of "The Faerie Queene," 'mickle,' and needs no further attention given to it other than that Angela begged Porphyro to 'let me laugh awhile, I've mickle time to grieve.'¹

Keats's orthography often follows that of Spenser, as in 'lilly,' 'ballance,' and other words which will be mentioned later. In "The Eve of St. Agnes" he uses Spenser's 'woeful':

Thus plaining, doth she bring
A gentler speech from burning Porphyro;
So woful, and of such deep sorrowing,
That Angela gives promise she will do
whatever he shall wish, betide her weal or woe
Eve of St. Agnes, XVIII,
5-9

In Spenser we find

She, while she was, (that was, a woful word to
sayne!)

For beauties prayse and pleasaunce had no pere:
S. C. November, 93-4

Porsaken, wofull, solitary mynd.

F. Q., I, iii, 3, 2

¹The Eve of St. Agnes, XIV, 9.

The use of 'espial' closely approaches Spenser's use:

The dame return'd, and whisper'd in his ear
To follow her; with aged eyes aghast
From fright of dim espial.

Eve of St. Agnes, XII, 3-5

Examples from "The Faerie Queene" follow:

For oftentimes faint hearts, at first espiall
Of his grim face, were from approaching scared:
F. Q., IV, x, 17, 6-7

And which will I prove, as shall appear by
triali,
To be this maides with whom I fastned hand,
Known by good markes and perfect good espiall
F. Q., V, iv, 15, 7-8

'Dame' is another favorite word with Spenser which is found also in Keats. It appears forty times in Book I of "The Faerie Queene." Keats uses it three times in "The Eve of St. Agnes," twice in "Endymion," once in "Isabella," and many times in "Otho the Great" and "La Belle Dame Sans Mercie." Since it is such a common word, no space need be given for examples of its usage.

The description of Madeline safe in her bed,

Clasp'd like a missal where smart Paynims pray
Eve of St. Agnes, XVII, 7

surely owes something to the Paynims of "The Faerie Queene" spoken of over and over again as proud or bold Paynims, enemies of Gloriana and her knights.

The word 'tinct' found in what is said by some critics to be Keats's most poetic line,

And lucent syrops, tinct with cinnamon

Eve of St. Agnes, XIX, 6

may well have come from

The blew in black, the greene in gray, is tinct
S. C. November, 108

'Vermeil' or 'vermill,' a favorite with both poets, is used once in "The Eve of St. Agnes":

"My Madeline! sweet dreamer! lovely bride!
"Say, may I be for aye thy vassal blest?

"Thy beauty's shield, heart-shap'd and vermeil dy'd?"
Eve of St. Agnes, XXXVIII, 1-3

In the "Epithalamion" the words 'vermeil' and 'dyed' are linked again:

How the red roses flush up in her cheekeas,
And the pure snow with goodly vermill stayne,
Like crimson dyde in grayne:

Epith., 226-8

In the "Prothalamion" nymphs fill their baskets

With store of vermeil roses,
To decke their bridgromes posies.
Proth., 33-4

It has generally been said that Spenser's influence on Keats was most active in his earliest period of composition. "The Eve of St. Agnes" was written in January, 1819, during his best period - after most of his immaturities of style and emotion had been overcome, and before his illness interfered with his ability. It was written during the period when he was, according to critics, more influenced by Shakespeare and Milton. However, the evidence presented above must show that even in his best work Keats had not forgotten his Spenser.

The fourth poem in the Spenserian stanza is that on Charles Armitage Brown, written about April, 1819. It is an inconsequential piece, written in fun, because Brown was writing one on Keats and Fannie Browne. It has a number of words of Middle English flavor - 'carle,' 'parle,' 'designed,' and others, but the only two from Spenser are 'weet' and 'ne.' These are so common to many writers and used so lightly that they may be passed by without more discussion.

The last poem in this stanza form is "The Cap and Bells." This was, perhaps, the only poem written by Keats with an eye to pleasing the public. He was influenced to undertake it partly by his friend Brown, and partly by the success of Byron's "Don Juan." Keats needed money, and the idea seemed to have possibilities. Amy Lowell says:

Keats took the Spenserian stanza precisely because of its unsuitability for comic verse . . . But his stanza was not the only thing Keats got from Spenser; he filched his fairy king directly from the tenth Book of the Second Canto of the "Faerie Queene," where Spenser gives a genealogy of the fairy sovereigns, one of whom is the 'noble Elfinan.' From Spenser, too, Keats received the idea of putting his fairy realm in India, and calling its capital city Panthea. But Keats's Panthea hovers in the air, which Spenser's does not; for this attribute of the fairy Emperor's capital Keats went to Drayton.¹

Much of the language of the poem is colloquial. About the only Spenserian expressions are in the lines

¹ Lowell, Amy, op. cit., II, p. 369. The reference is evidently to Book II, Canto X, instead of Book I, Canto II.

and her palauin
Nested amid the desert's dreariment.

Cap and Bells, XLIV, 6-7

All night shee watcht, ne once adowne would lay
Her dainty limbe in her sad dreariment.

F. Q., I, xi, 32, 7-8

and

The Emperor, empier'd with the sharp sting
Of love, retir'd, vex'd and murmuring

Cap and Bells, XV, 4-5

The thought whereof empierst his hart so deope,
That of no worldly thing he tooke delight;

F. Q., IV, xii, 19, 6-7

The rest of the poem has nothing of Spenser in it; the spirit, the content, and the treatment are entirely foreign to him, and it is not intended to be compared to his work in any way except the mechanical form.

Turning now from the poems written in Spenserian stanza form for the rest of the discussion, it seems to be advisable to take up the poems in order as they were published; that is, the volume which appeared in 1817, "Endymion," the "Lamia" volume, "Hyperion, a Vision" (the attempted reconstruction of the poem), and finally the posthumous and fugitive poems. It will be shown that Spenser's influence was strongest during the time when the first two volumes were being written, somewhat weaker in the "Lamia" volume, and only occasionally evident in the late works. Accordingly, more space will be devoted to the early works of Keats than

to the later. Of poems in which there is no perceptible influence nothing will be said.

Influences in the Volume of 1817

The first volume of poems, published in 1817, had on its title page a quotation from Spenser's "Faerie of the Butterly":

What more felicity can fall to creature
Than to enjoy delight with liberty.

Muiopotmos, 209-210

The first poem in the volume is the promising lyric "I Stood Tip-Toe upon a Little Hill." It is characteristically full of descriptions - too full to be entirely successful, but parts of it are effective. This bit is good:

there too should be
The frequent chequer of a youngling tree,
I Stood Tip-Toe, 37-8

Part of its charm it owes to Spenser, from whom Keats got the word youngling:

She stoppeth the breath of her youngling
S. C. Maye, 100

She set her youngling before her knee
S. C. Maye, 182

The use of 'silver' in the fine lines on the moon (113-5) is suggestive of Spenser, but the idea is common and therefore cannot be credited to him alone.

The use of 'crystal' and 'bubble' in the following pas-

sages is good:

Spangler of clouds, halo of crystal rivers,
I Stood Tip-Toe, 118

While at our feet, the voice of crystal bubbles
Charms us at once away from all our troubles:
I Stood Tip-Toe, 137

Compare:

Thereby a christall streame did gently play
F. Q., I, i, 34, 8

: Some wrestle, some do run, some bathe in chris-
tall flood
F. Q., I, xii, 7, 9

Whose bubbling wave did ever freshly well
F. Q., I, vii, 4, 6

In this poem there is again the use of 'did' to form
past tenses, which was noticed in the "Imitation of Spenser":

So did he feel, who pull'd the boughs aside,
That we might look into a forest wide.
I Stood Tip-Toe, 151-2

Poor nymph,—poor Pan,—how he did weep to find
Nought but a lovely sighing of the wind.
I Stood Tip-Toe, 153-160

Therefore no lover did of anguish die:
I Stood Tip-Toe, 236

The spirit of the poem is Spenserian in its luxuriance
and excess of details of nature. The lines on the fauns
and nymphs, 151-162, for example, are in much the same tone
as the stanzas in "The Faerie Queene," I, vi, 13-6, al-
though no exact similarities can be pointed out.

The "Specimen of an Induction to a Poem" is interesting as an attempt to write a tale of chivalry such as Keats admired in Spenser, but he became so interested in his descriptions that he never got to any action. Several times he made new starts, but each only resulted in more description. He is making a conscious effort to catch Spenser's spirit, but he never really succeeds. His reference in the sixth line to the magician of "The Faerie Queene," Archimago, first definitely shows of what he is thinking. Later he follows Spenser's orthography and writes 'ballancing,' line 30. Spenser usually added a 'u,' and always used two 'l's':

Accursed usury was all his trade,
And right and wrong ylike in equall ballaunce
waide.

F. Q., I, iv, 27, 8-9

'Thou, wretched man, of death hast greatest
need,
'If in true ballaunce thou wilt weigh thy
state;

F. Q., I, ix, 45, 1-2

The word 'banneral' Keats gets from Spenser:

Beneath the shade of stately banneral
Induction, 38

He gan to him object his haynous crime
And to revile, and rate, and recreant call,
And lastly to despoyle of knightly bannerall
F. Q., VI, vii, 26, 7-9

The 'light-footed damsels' of line 41 suggest the 'lightfoot mayds' in line 87 of the "Epithalamion."

31

The poem finally concludes with an appeal to Spenser for assistance, saying that if his appeal seems too presumptuous, Hunt (*Libertas*) would speak for him:

Spenser! thy brows are arched, open, kind,
And come like a clear sun-rise to my mind;
And always does my heart with pleasure dance,
When I think on thy noble countenance:
Where never yet was ought more earthly seen
Than the pure freshness of thy laurels green.
Therefore, great bard, I not so fearfully
Call on thy gentle spirit to hover nigh
My daring steps: or if thy tender care,
Thus startled unaware,
Be jealous that the foot of other wight
Should madly follow that bright path of
light
Trac'd by thy lov'd *Libertas*; he will speak,
And tell thee that my prayer is very weak;
That I will follow with due reverence,
And start with awe at mine own straige pre-
tence.
Him thou wilt hear; so I will rest in hope
To see wide plains, fair trees and lawny
slope:
The morn, the eve, the light, the shade, the
flowers;
Clear streams, smooth lakes, and overlooking
towers.

Specimen of an Induction,
49-68

Calidore is close enough in spirit to the "Induction" to lead one to believe that Keats may have intended them to be together in a completed state, but the latter was never finished. He is still thinking of Spenser, in it, and has chosen for his hero the knight of the Sixth Book of "The Faerie Queene," Sir Calidore. Spenser made him the knight of courtesy, and Keats kept the idea in making young Cali-

dore the flower of chivalry and courtesy, but again, as in the "Induction," he was unable to get into action.

The poem offers another example of Keats's preference for Spenser's orthography in 'lillies,' line 21. The singular is never spelled with one 'l' in either poet, but is always 'lilly' or 'lillie.' In Keats the plural is always 'lillies,' but in Spenser it may be 'lillies,' 'lillyes,' or 'liflices.'

Another word which appears several times in both poets is 'undersong':

And soon upon the lake he skims along,
Deaf to the nightingale's first undersong;
Calidores, 60-1

He cried out, to make his undersong:
"Ah! my loves queene, and goddesse of my life,
Who shall me pittie, when thou doest me wrong?"
C. C., 169-171

So ended she; and all the rest around
To her redoubted that her undersong,
Which said, their bridle days should not be
long.

Epith., 169-111

The excessive emotion of Calidores -

Into how sweet a trance his soul was gone,
While whisperings of affection
Made him delay to let their tender feet
Come to the earth

Calidores, 83-8

is justified, to some extent, by precedent:

Whylest rapt with joy resembling heavenly
madnes,
My soule was revicht quites, as in a tramee.
Amoretti, XXXIX, 9-10

45

One of the best images in the poem,

A man of elegance, and stature tall;
So that the waving of his plumes would be
High as the berries of the wild ash tree.
Calidore, 112-4

echoes Spenser's more elaborate

Upon the top of all his loftie crest,
A bounch of heares discolourd diversly,
With sprinckled pearle and gold full richly
drest,
Did shake, and seemd to daunce for jollity,
Like to an almond tree ymounted lyne
On top of greene felinis all alone,
With blossoms brave bedecked daintily;
Those tender looks so tremble every one
At every little breath that under heaven is
blowne.

F. Q., I, vii, 32

The 'trumpets silver voice,' the little islands, and
the leafy bowers are also Spenserian touches.

The lines "On Receiving a Curicus Shell, and a Copy of
Verses" is a trivial piece with only a word or two of interest here. The word 'massy' is Spenserian:

Hast thou a goblet for dark sparkling wine?
That goblet right heavy, and massy and gold?
On Receiving a Shell, 5-6

But all of Diamond perfect pure and cleene
It framed was, one massy entire mould,
Hewn out of Adamant rocke with engines keene
F. Q., I, vii, 33, 5-7

The line

Ah! courteous Sir Knight, with large joy thou
art crown'd;
On Receiving a Shell, 17

seems to be inspired, even to the rime, by Spenser:

'Ah! courteous Knight,' (quoth she) 'what secret wound
Could ever find to grieve the gentlest hart on
ground?'

F. Q., I, ix, vii, 8-9

In this poem there is also the use of 'did' to form past tenses which has already been discussed in connection with the "Imitation of Spenser."

The poem "To " (Hadst Thou Liv'd in Days of
old) has several bits which must have been inspired by Spenser. The lines,

With those beauties, scarce discern'd
Kept with such sweet privacy,
That they seldom meet the eye
Of the little loves that fly
Round about with eager pry.

Hadst Thou Liv'd, 26-30

seem to be almost a composite of the three following selections:

even th' angels, which continually
About the sacred altare doe remaine,
Forget their service and about her fly,
Ofte peeping in her face, that seemes more
fayre,
The more they on it stare.

Epith., 229-233

The whiles an hundred little winged loves,
Like divers feathered doves,
Shall fly and flutter round our bed,
Epith., 355-6

I note perceive how, in her glancing sight,
Legions of loves with little wings did fly,
Darting their deadly arrows, fyry bright,
At every rash beholder passing by.

Amoretti, XVI, 5-8

The lines,

At least for ever, evermore,
Will I call the Graces four.
Hadst Thou Liv'd, 38-40

seem but a condensation of

Wants not a fourth Grace, to make the dance
even?
Let that rowme to my Lady be yeven:
She shalbe a Grace,
To fyll the fourth place,
And reigne with the rest in heaven.
S. C. Aprill, 113-7

The description of the charms of the recipient in lines 25-34 and 41-50 are much like lines in Book II, Canto xii, of "The Faerie Queene" which describe the maidens bathing near the bower of bliss. The similarity is not in spirit or even to any great extent in phraseology, and need only be pointed out.

The lines "To Hope" have not much to yield in this study. The third stanza bears some resemblance to the description of the cave of Despair in "The Faerie Queene," Book I, Canto ix. The spelling of 'chase' is Spenser's:

Chace him away, sweet Hope, with visage bright.
To Hope, 17

The warlike youthes, on dayntie couches layd
Did chace away sweet sleepe from sluggish eye
F. Q., I, iv, 44, 3-4

: Una did her marke
: Clymbe to her charet, all with flowers spred
: From heven high to chace the cheareless darke;
F. Q., I, xi, 51, 6-8

The stanzas "Woman! When I Behold Thee" start out in true Spenserian style, even if not in Spenserian spirit, in the use of a series of adjectives:

Woman! when I behold thee flippant, vain,
Inconstant, childish, proud, and full of fan-
cies;

Woman! When I Behold Thee, 1-2

Where was a Cave ywrought by wondrous art
Deene, darke, uneasy, dolefull, comfortlesse.

F. Q., I, v, 36, 5-6

Darke, dolefull, dreary like a greedy grave

F. Q., I, ix, 33, 4

That he is still dreaming of "The Faerie Queene" is shown by his idealization of two of the knights:

I hotly burn -- to be a Calidores--
A very Red Cross Knight—a stout Leander—
Might I be lov'd by thee like thesee of yore
Woman! When I Behold Thee, 11-4

The third stanza also contains evidence of his interest in the earlier poet:

God! she is like a milk-white lamb that bleats
For man's protection.

Woman! When I Behold Thee, 31-2

And by her, in a line, a milkewhite lambe she
lad.

F. Q., I, i, 4, 9

The "Epistle to George Felton Matthew" would have nothing in it worth pausing for were it not for a direct quotation from Spenser:

Felton! without incitements such as these,
How vain for me the niggard Muse to tease;

For thee, she will thy every dwelling grace,
 And make "a sunshine in a shady place;"
 Epistle to George Felton Mat-
 thew, 73-5

And on the grasses her dainty limbs did lay,
In secret shadow, far from all men's sight;
From her faire head her fillet she unlifted,
And laid her stole aside. Her angels face,
As the great eye of heaven, shyned bright,
And made a sunshine in a shady place;

F. G., I, iii, 4, 3-8

The use of 'coy' in this epistle and in the next one, "To My Brother George", is also Spenserian in tone. There is a reference to 'knightly Spenser' in line 24 of the latter, but it is only to introduce the visions that a poet might see in a trance.

Since Charles Cowden Clarke was the man who introduced to Keats the beauties of Spenser, one would expect the epistle to him to be rather full of Spenserian characteristics. The only important one, however, is the passage in which Spenser is referred to as one of the great poets with whose works Clarke is familiar:

Small good to one who had by Mulla's stream
 Fondled the maidens with the breasts of cream;
 Who had beheld Belpheobe in a brook,
 And lovely Una in a leafy nook,
 And Archimago leaning o'er his book.

Epistle to Charles Cowden
 Clarke, 33-7

'Mulla' is the name used by Spenser in his poetry, for the stream near his home in Ireland. The next line undoubtedly refers to

Her brest like to a bowle of creame uncruddled,
Epith., 175

Belpheobe, Una and Archimago are, of course, characters in "The Faerie Queene." Keats also characterizes Spenser's use of vowels:

Spenserian vowels that slope with ease
And float like buoys o'er summer seas
Epistle to Charles Cowden
Clarke, 56-7

He is probably referring to the repeated use of a certain vowel in a line, as in

Go to the bower of my beloved love
Epith., 23

In the sonnet "To a Friend Who Sent Me Some Roses" there are two passages worthy of note. The first is obvious:

—when snow
Adventurous knights take up their dinterd shields
To a Friend, 3-4

: A gentle Knight was prickynge on the plaine,
: Yclaud in mightie armes and silver shielde,
therein old dints of deepe woundes did remayne.
P. Q., I, i, 1, 1-3

The other is less certain, but of interest:

A fresh-blown musk-rose; 'twas the first that
threw
Its sweets upon the summer:
To a Friend, 6-7

Me seemed I smelt a gardin of sweet flowers,
That dainty odoure from them threw around
Amoretti, LXIV, 2-3

"Sleep and Poetry," Keats's longest poem up to this

point, was written under the influence of Leigh Hunt and contains little that is Spenserian. This passage is one of the few suggestive ones:

a bowery nook
Will be elysium—an eternal book
Whence I may copy many a lovely saying
About the leaves, and flowers—about the play-
ing
Of nymphs in woods, and fountains; and the
shade
Keeping a silence round a sleeping maid,
Sleep and Poetry, 61-8

One naturally suspects that the 'eternal book' is to be Spenser's — the 'nymphs' might be out of Book I, Canto vi, of "The Faerie Queene," and 'the shade' around the sleeping maid is from the passage just quoted in connection with the "Epistle to George Felton Matthew." The lines

from a thick brake,
Nestled and quiet in a valley mild,
Bubbles a pipe:
Sleep and Poetry, 226-8

reminds one of Spenser's shepherds and their pipes, as well as of his frequent use of 'bubble,' which has already been discussed. The 'fauns' and 'satyrs' in lines 360-363 might have come out of Spenser, as well as such phrases as 'vacant air,' 'shady green,' or 'fingers soft and round.'

This concludes the volume of 1817. The evidence certainly shows that Keats was reading and appreciating Spenser; that he regarded the older poet as a man worthy of imitation, but that his attempts at catching his spirit and

style were, generally speaking, unsuccessful. He had the sensuousness and love of luxury without enough of the restraint that keeps it from being mawkish.

Influences in "Endymion"

"Endymion" was begun in May, 1817, and published in April, 1818. During the period of its composition, Keats tried to get away from Hunt's literary influence, for he realized that Hunt's style was not good. Since it was impossible to break away entirely or to change his style at once, there still remain evidences of it. One might expect this to mean that Spenser also fell from his pedestal, since Hunt admired him, but "Endymion" shows as strong an interest in Spenser as the volume already discussed.

The possibilities in the story of Endymion had long been in Keats's mind; the first poem in his first volume was originally called "Endymion." It may be that even when he dropped that title it was because he had the more ambitious poem in mind. It is only a matter of speculation, but it may be that the birth of the idea could be traced back to the time when Clarke read Spenser's "Epithalamion" to Keats, for if he was as interested in the poem as Clarke maintained, he even then was awakened to the poetry in the myth with which he was already acquainted:

Who is the dame which at my window peepes?
 Or whose is that faire face that shines so
 bright?
 Is it not Cinthia, she that never sleeps,
 But walkes about the high heaven al the night?
 O fayrest goddesse, do thou not envy
 My love with me to spy:
 For thou likewise didst love, though now un-
 thought,
 And for a fleece of woll, which privily
 The Latmian shepheard once unto thee brought,
 His pleasures with thee wrought.

Epith., 372-381

However this may be, there are many places where one may definitely say that there are echoes of Spenser. The first concrete example is the word 'vermeil':

Many and many a verse I hope to write,
 Before the daisies, vermeil rimm'd and white,
 Hide in deep herbage;

Endy., I, 49-51

It is also used later:

the vermeil rose had blown
 In frightful scarlet, and its thorns out-grown
 Like spiked aloe

Endy., I, 696-8

O Sorrow,
 Why dost borrow
 The natural hue of health, from vermeil lips?

Endy., IV, 146-8

Examples from Spenser have been given in the discussion of "The Eve of St. Agnes."

There is something of the same spirit in these two passages:

Upon the sides of Latmus was outspread
 A mighty forest; for the moist earth fed

So plenteously all weed-hidden roots
 Into overhanging boughs and precious fruite.
 And it had gloomy shades, sequestered deep,
 Where no man went;

Endy., I, 64-5

Unkindnesse past, they gan of solace treat,
And bathe in pleasaunce of the joyous shade,
Which shielded them against the boylng heat,
And, with greene boughes decking a gloomy
Glade,
About the fountaine like a girlond made;

F. Q., I, vii, 4, 1-5

In lines 109 and 110 there is a Spenserian touch in the use of 'ed' to complete a line and rime with a word having a stressed 'ed' ending; in this case, the rime is 'bewildered' and 'bed.' Keats uses it rather often; it is found in "Lamia," "Isabella," "Ode on a Grecian Urn," and "The Cap and Bells." Another example from "Endymion" and one or two from Spenser will suffice:

Which done, and all these laboure ripened,
 A youth, by heavenly power lov'd and led,
 Shall stand before him;

Endy., III, 707-9

High above all a cloth of State was spred,
 And a rich throne, as bright as sunny day;
 On which there sate, most brave embellished
 With royal robes and gorgeous array,
 A mayden Queen.

F. Q., I, iv, 8, 1-5

When he these bitter byting wordes had red,
 The tydings straunge did him abashed make,
 That still he sate long time astonished.

F. Q., I, xii, 29, 1-3

Again we find 'younglings' used, but this time as a

noun:

Each having a white wicker over brim'd
With April's tender younglings:
Endy., I, 137-8

But reeds me, what Payne doth thee so appall?
Or lovest thou, or bene thy younglings mis-
went?

S. C. August, 15-6

Two passages qualifying whiteness are similar:

Wild thyme, and valley-lillies whiter still
Than Leda's love, and crosses from the rill.
Endy., I, 157-8

Nor Jove himselfe, when he a swan would be
For love of Leda, whiter did appear:
Yet Leda was, they say, as white as he.
Proth., 43-4

The first quotation also contains the Spenserian 'lillies.'

Another example of their agreement in spelling is the word 'chace':

Endymion too, without a forest peer,
Stood, wan, and pale, and with an swed face,
Among his brothers of the mountain chace.
Endy., I, 190-3

and then had hurl'd
My spear aloft, as signal for the chace—
Endy., I, 531-2

Phoebe fayre
With all her band was following the chace.
F. Q., I, vii, 5, 1-2

Critics have said that Keats coined the word 'need-
ments,' but the following examples make it evident that he
did not:

Mothers and wives! who day by day prepare
The scrip, with needments, for the mountain
air;

Endy., I, 207-8

Nought tooke I with me, but mine oaten quill:
Small needments else need shepheard to prepare.

O. C., 194-5

: Behind her farre away a Dwarf did lag
: That laste seem'd, in being ever last,
: Or wearied with the burden of her bag
: Of needments at his backe.

F. Q., I, i, 6, 1-4

and eke behind
His scrip did hang, in which his needments he
did bind.

F. Q., I, vi, 35, 8-9

Not only Keats's underlining, but also his use of 'prepare'
and 'scrip' with 'needments' indicate a careful study of
these lines in Spenser.

These miniatures of larks are interesting:

The earth is glad: the merry lark has pour'd
His early song against yon breezy sky.
Endy., I, 220-1

The merry lark hir mattins since aloft.
Epith., 80

The hymn to Pan has a variation in verse form which
may be due to Spenser's influence. It is probable that
Keats developed his use of the short line by a study of the
"Shephearde's Calender," the "Epithalamion," and the "Proth-
alamion." It is an effective way to add emphasis and break
monotony:

Dread opener of the mysterious dores
Leading to universal knowledge—see,
Great son of Dryope,
The many that are come to pay their vows
With leaves about their brows!

Endy., 288-289

Keats had tried the device out, in "I Stood Tip-Toe":

Open afresh your round of starry folds,
Ye ardent marigolds!

I Stood Tip-Toe, 47-8

Some examples of Spenser's use are:

Shewe thy selfe, Cynthia, with thy silver
 rayes,
And be not abash't:
When shew the beames of her beauty displayes,
 O how art thou dash't!
But I will not match her with Latonaes seede;
Such follie great sorrow to Niope did breeds:
 How she is a stone,
 And makes dayly none
Warning all other to take heede.

S. C. Aprill, 82-90

Mark how the chearefull birds do chaunt
 theyr laies
And carroll of loves praise!

Epith., 78-9

Spenser also gave Keats a precedent for accenting words ending in 'ion' or the suffix 'ing' at the end of a line:

even though she saw
Endymion's spirit melt away and thaw
Before the deep intoxication.
But soon she came, with sudden burst, upon
Her self possession

Endy., I, 500-504

Miraculous may seeme to him that readeas
So straunge ensample of conception;
But reason teacheth that the fruitfull
 seedes
Of all things living, through impression
Of the sunbeanes in moyst complexion,
Do life conceiue and quickened are by kind;
So after Nilus inundation,
Infinite shapes of creatures men doe fynd
Informed in the mud on which the sunne hath
shynd.

F. Q., III, vi, 8

Meantime, on shady levels, mossy fine,
 Young companies nimbly began dancing
 To the swift treble pipe, and the humming
 string

Endy., I, 312-4

The hateful messengers of heavy things,
 Of death and dolor telling sad tidings.
 F. Q., II, vii, 23, 4-5

'Passion' is used as a verb by both poets:

"O thou, for whose soul-soothing quiet,
 turtles
 Passion their voices cooingly 'mong myrtles
 Endy., I, 247-8

Great wonder had the knight to see the maid
 So strangely passioned,

F. Q., II, ix, 41, 8-9

In the following quotation, 'raft' comes from Spenser:

and the raft
 Branch down sweeping from a tall ash top.
 Endy., I, 334-5

That from her body, full of filthy sin,
 He raft her hatefull heads without resorse:

F. Q., I, i, 24, 7-8

In line 408 Endymion's sister Peona appears. Of her Amy Lowell says:

The name Peona seems to have been an invention of Keats's as indeed was her existence, she had no place in legend or poetry until Keats gave her one. Sir Sidney Colvin says that her name was perhaps suggested 'by that Paean in the fourth book of "The Faerie Queene," or by the Paon mentioned in Lempriere as a son of Endymion in the Elean version of the tale, or by Paeon, the physician of the gods of the Iliad, whom she resembles in her quality of healer and comforter; or very probably by all three together.'

¹ Lowell, Amy, op. cit., Vol. I, pp. 347-8.

The description of the quiet kept by Peona while Endymion sleeps, suggests the hall of Morpheus:

And as a willow keeps
A patient watch over the stream that creeps
Winding by it, so the quiet maid
Held her in peace: so that a whispering blade
Of grass, a wailful gnat, a bee bustling
Down in the blue-bells, or a wren light rustling
Among sere leaves and twige, might all be
heard.

Endy., I, 446-452

And more to lulle him in his slumber soft,
A trickling stremme from high rock tumbling
downe,
And ever-drizling raine upon the loft,
Mixt with a murmuring windes, much like the
sowne
Of swarming Bees, did cast him in a swowne.

F. Q., I, i, 41, 1-5

Another word common to both poets is 'distraught':

Thus on I thought,
Until my head was dizzy and distraught,
Endy., I, 584-5

'What franticke fit', quoth he, 'hath thus
Distraught
Thee, foolish man, so rash a doome to give?'
F. Q., I, ix, 38, 1-3

'Lap' is used as an intransitive verb for 'held' or 'carried':

Felt too, I was not fearful, nor alone,
But lapp'd and lull'd along the dangerous sky.
Endy., I, 645-6

There yet, some say, in secret he doeth lie,
Lapped in flowres and pretious spycery.
F. Q., III, vi, 48, 4-5

It is sometimes convenient to take over a word but use

it as a different part of speech:

and a colour grew
Upon his cheek, while thus he lifeful spake.
Endy., I, 767-8

Like lyfull heat to nummed sensee brought
F. Q., VI, xi, 45, 4

The word is used in "The Cap and Bells," also, describing a 'metropolitan murmur, lifeful, warm.'

The ouzel, in the lines,

—for lo! the poppies hung
Dew-dabbled on their stalks, the ouzel sung
A heavy ditty,
Endy., I, 682-4

is a bird out of Spenser's poetry:

The ouzell shrille, the ruddock warbles soft
Epith., 82

A word already discussed in the "Induction" appears again in "Endymion" - "ballance":

The eagles struggle with the buffeting north
That ballances the heavy meteor-stone;
Endy., I, 643-4

'Honey-dew' is a phrase in Spenser that caught Keats's fancy:

One sigh doth echo, one poor sob doth pine,
One kiss brings honey-dew from buried days.
Endy., II, 6-7

Soone after that, into a golden shewre
Him selfe he chaung'd, faire Denee to vew
And through the roofe of her strong brasen
towre
Did raine into her lap an hony dew.
F. Q., III, xi, 31,
1-4

The adventure of Pastorella, a character in "The Faerie Queene," in the bandit's den, is, according to Keate, one of the things

to breed on with more ardency
Than the death-day of empires.
Endy., II, 33-4

Another example of Spenser's spelling is in the word 'chaff' or 'chauff' for 'chafe':

But rest
In chaffing reatlessness, is yet more drear
Than to be crush'd in striving to uprear
Love's standard on the battlements of song.
Endy., II, 38-41

: If soone he gan advance his haughty crest,
: As chauffed bore his bristles doth uprear:
F. Q., I, xi, 15, 5-6

And the sharpe yron did for anger eat,
When hie hot ryder spurd his chauffed side.
F. Q., I, iii, 33, 5-6

'Pight' is used for 'placed' to give atmosphere:

It swells, it buds, it flowers beneath his
sight;
And in the middle, there is softly pight
A golden butterfly;
Endy., II, 59-61

Or on the marble pillow that is pight
Upon the top of Mount Olympus hight,
F. Q., III, vii, 41, 4-5

The beauty of this passage surely owes something to Spenser:

Dark nor light,
The region; nor bright, nor sober wholly,
But mingled up; a gleaming melancholy;
Endy., II, 221-3

his glistening armor made
A little gloomy light, much like a shade.
 F. Q., I, i, 14, 4-5

'Crystal floods' are common in Spenser's poetry, and this combination of words appealed to Keats as well:

anon it leads
 Through winding passages, where sameness breeds
 Vexing conceptions of some sudden change;
 Whether to silver grots, or giant range
 Of sapphire columns, or fantastic bridge
 Athwart a flood of crystal.

Endy., II, 234-8

: Some wrestle, some do run, some bathe in chris-
 tall flood.

F. Q., I, xii, 7, 9

Ran all in haste to see that silver brood,
 As they came floating on the christal flood;
 Froth., 56-7

The description of the bower of Adonis in "Endymion," Book II, lines 375 to 587, seems to be inspired by the 'gardins of Adonis' in "The Faerie Queene," Book III, Canto vi. H. Buxton Forman says, "One would think stanzas 44, 45, and 47, at all events, must have been fresh in his memory."¹ Keats elaborated on the passage, but he kept the same dreamy, luxurious, secluded atmosphere. That he had studied the section is further shown by his use of 'lap' in an earlier part of "Endymion," as it appears in the Spenserian description of the garden. He also extracted the word

¹ Poetical Works of John Keats. Edited by H. Buxton Forman. Crowell and Company. p. 123.

'eterne' from the phrase 'eterne in mutability'¹ and used it later in "Endymion":

I here swear,
Eterne Apollo! that thy Sister fair
Is of all thesee the gentlier-mightiest.
Endy., III, 41-3

Keats uses 'elf' for human-beings instead of for fairies as Spenser does:

Who would not be so prison'd? But, fond elf,
He was content to let her amorous plea
Faint through his careless armes;
Endy., II, 461-3

Which when the valiant Elfe perceiv'd, he
leapt
As lyon fierce upon the flying pray,
F. Q., I, i, xvii, 1-3

: Which when the wakeful Elfe perceivd,
: straight way
: He started up,
F. Q., I, v, 2, 6-7

'Minish' is another word used by both poets:

High afar
The Latmian saw them minish into nought;
Endy., II, 581-2

The paw yet missed not his minicht mght,
But hong still on the shield, as it at first
was pight

F. Q., I, xi, 43, 8-9

The word 'dight' is approved by each:

With not one tinge
Of sanctuary splendour, not a sight
Able to face an owl's, they still are dight

¹ Faerie Queene, III, vi, 47, 5.

5

By the blear-eyed nations in empurpled vests,
And crowns and turbans.

Endy., III, 8-12

Some prancke their ruffles, and others dight
Their gay attire:

F. Q., I, iv, 14, 8-9

Soone after them, all dauncing on a row,
The comely virgins come, with girlande dight
F. Q., I, xii, 6, 5-6

In the poem "To Hope" there was an example of Keats's use of Spenser's spelling for the verb 'chase.' In "Endymion" there is another:

Dian had chace'd away that heaviness
He might have di'd:

and unless
Endy., III, 137-9

'Tedium toil' is another Spenserian phrase that caught Keats's eye:

Then up he rose, like one whose tedious toil
Had watch'd for years in forlorn hermitage.
Endy., III, 226-7

High heaven behold the tedious toyle ye for
me take!

F. Q., I, xi, 1, 9

How then should I, without another wit,
Thinck ever to endure so taedious toyle.
Amoretti, XXXIV, 8-10

The use of 'drave' fits in well with the spirit of Glaucus's fight with the sea:

And, with a blind voluptuous rage, I gave
Battle to the swollen billow-ridge, and drave
Large froth before me, while there yet re-
main'd
Hale strength, nor from my bones all marrow
drain'd.

Endy., III, 609-12

On top whereof my dwelt the ghastly Owle,
Chrieking his baleful not; which ever drave
Far from that haunt all other chearefull fowle.

F. Q., I, ix, 33, 6-8

'Wight' is a good word to lend atmosphere to an "antique song":

a youthful wight
Smiling beneath a coral diadem,
Endy., III, 775-6

"unhappy wight!
Endymion!" said Peona, "we are here!"
Endy., IV, 971-2

Spenser used it often:

Then cride she out, "Fye, fye! deformed wight"
F. Q., I, ii, 29, 1

Long she thus traveiled through deserts wyde,
By which she thought her wandring knight
shold pas,
Yet never shew of living wight espyde;
F. Q., I, iii, 10, 1-3

The description of Neptune and his banquet makes an interesting parallel to similar lines in "The Faerie Queene." Especially the passage describing Oceanus, Doris, and Amphitrite shows clearly that Keats had given the earlier poem considerable attention. The sections are too long to quote or compare in detail in this paper.¹ They are similar in descriptive details in the selection of gods, and the order of their appearance. Professor de Selincourt says:

¹ Endymion, III, 865-1004; The Faerie Queene, IV, xi, 11-19.

This similarity is extraordinarily interesting as showing Keats's deep knowledge of Spenser, especially where he deals with classical themes. It is not in the least to be supposed that he definitely copied the passage - the mistake as to Amphion¹ would hardly have occurred in that case - but it had sunk into his mind, so that, when desirous of representing a similar scene himself, he drew upon it unconsciously. A comparison between the two passages as independent treatments of a similar theme would have interesting results. Spenser's picture is of a far more sustained beauty and is nowhere marred by the faults of taste from which the work of Keats at this period is never free for any long space. At the same time Keats rises in places to a higher plane of emotion, and where Spenser is content with presenting a picture of serene beauty, Keats is more dramatic, and realized more fully the human significance in which the legends took their rise.²

In this passage Keats has been criticized for the incongruity of calling Oceanus's kingdom his sheepfold. This may well be due to Spenser, for throughout "Colin Cloute Come Home Againe" the sea is spoken of as Cynthia's (Queen Elizabeth's) sheepfold, and Raleigh is the 'Shepheard of the Ocean.'

Keats and Spenser were attracted by far lands - lands which, in their imaginations, seemed almost to belong to the fairies. Araby, Ind, and the Levant were favorites. In Keats we have, besides the introduction of the mysterious Indian maiden, such lines as these:

The kings of Inde their jewel-sceptres vail,
And from their treasures scatter pearled hail;
Endy., IV, 263-4

Spenser writes:

¹Keats wrote 'Amphion' instead of 'Arion.'

²de Selincourt, op. cit., p. 443

They bring them wines of Greece and Araby,
And dainty spices fetch from furthest Ind.
F. Q., I, v, 4, 5-6

As he had traveild many a sommers day
Through boiling sands of Arabie and Inde.
F. Q., I, vi, 35, 5-6

An unusual word which Keats took from Spenser is 'daedale':

I have no daedale heart: why is it wrung
To desperation?
Endy., IV, 458-460

His daedale hand would faile, and greatly
faynt,
And her perfections with his error taynt:
F. Q., III, Introduction, 2,
4-5

Then doth the daedale earth throw forth to
thee
Out of her fruitfall lap abundant flowres;
F. Q., IV, 2, 45, 1-2

Another uncommon one is 'inly':

Dark regions are around it, where the tombs
Of buried griefs the spirit sees, but scarce
One hour doth linger weeping, for the pierce
Of new-born woe it feels more inly smart:
Endy., IV, 516-8

And over all a blacke stole shes did throw:
As one that inly mournd, so was she sad.
F. Q., I, 1, 4, 5-6

Perdie, so farre am I from envie,
That their fondnesse inly I pitie.
S. C. Maye, 37-8

The last word in the poem is Spenserian:

Paona went
Home through the gloomy wood in wonderment.
Endy., IV, 1002-3

Whom all admired as from heaven sent
 And gazed upon with gaping wonderment;
F. Q., I, xi, 9, 4-5

"*Endymion*" was not a successful poem, as no one knew better than Keats, but it is, nevertheless, very beautiful in parts. Although it is poorly organized, dramatically speaking, and although it is too long and diffuse, it is still full of beauty. Much of it is the beauty of Spenser, of which Lowell said:

In the world into which Spenser carries us, there is neither time nor space, or rather it is outside of and independent of them both, and so purely ideal, or more truly, imaginary; yet it is full of form, color, and all earthly luxury, and so far is not real yet apprehensible by the senses.¹

This could as truly be said of "*Endymion*." The spirit of the poem is the spirit of Spenser - luxurious, sensual, but withal, moral.

Influences in the "*Lamia*" Volume

The third and last volume published during Keats's life-time was called *Lamia*, Isabella, The Eve of St. Agnes and Other Poems, and appeared in 1820. In it are most of Keats's finest poems, with the exception of his sonnets and "*La Belle Dame Sans Merci*." His five greatest odes, his most successful narrative poems, and the magnificent fragment of "*Hyperion*" are all in this volume. That Spenser in-

¹Lowell, James Russell, Keats. Among My Books. Second Series, p. 185.

fluenced Keats in his more immature poems has been made evident; the continuance of his influence in this mature productive period must be determined next. "The Eve of St. Agnes," the poem in this volume which best shows this, has already been discussed. The remainder of the poems show less of the influence, partly because their subject matter and form were too different from Spenser's, partly because of the stronger influence of Milton and Shakespeare.

The story of "Lamia" is the most fruitful one left in the volume after "The Eve of St. Agnes" has been discussed. The subject lends itself to Spenserian treatment, and in its unreality and luxuriousness, it has his spirit. The first lines, with their nymphs and satyrs, dryads and fauns, might almost have been paraphrased from parts of "The Faerie Queene." The allusions are Spenserian, as well as many of the epithets. For example:

Upon her crest she wore a wannish fire
Sprinkled with stars, like Ariadne's tiar:
Lamia, 57-8

Look how the crowne which Ariadne wore
Being now placed in the firmament,
Through the bright heaven doth her beame
display,
And is unto the starres an ornament.

F. Q., VI, I, 8, 1 and 6-8

'Wannish fire' has the same quality as 'uncouth light' or 'glooming light' in Spenser.

Lamia, newly released from her serpent's form, stood

By a clear pool, wherein she passioned
To see herself escap'd from so sore ills.
Lamia, I, 182-3

This use of 'passion' as a verb has been discussed in "Endymion."

Another word which has already been noticed in "The Eve of St. Agnes" is 'aright':

Thus gentle Lamia judg'd, and judg'd aright,
That Lycius could not love in half fright,
So threw the goddess off, and won his heart
More pleasantly by playing a woman's part,
Lamia, I, 334-7

'Libbard' seemed more poetic than 'leopard' to both poets:

Twelve sphered tables, by silk seats in-
spher'd
High as the level of a man's breast rear'd
On libbard's paws, upheld the heavy gold
Of cups and goblets.

Lamia, II, 183-6

for he would learne
The Lyon stomp to him in lowly wise,
(A lesson hard) and make the Libbard sterne
Leave roaring, when in rage he for revenge
did earne.

F. Q., I, vi, 25, 6-9

Another word which has already been discussed is 'undersong':

Soft went the music the soft air along,
While fluent Creek a vowel'd undersong
Kept up among the guests, discoursing low.
Lamia, II, 198-201

Since it is found yet again in the next poem to be taken up, the reference might as well be given here:

And through it moan'd a ghostly under-song,
Like hoarse night-guste sepulchral briars
among.

Isabella, XXXVI, 7-8

In the denouement of Lamia there is a bit strongly
reminiscent of Spenser:

A deadly silence step by step increased,
Until it seem'd a horrid presence there,
And not a man but felt the terror in his hair.
Lamia, II, 286-8

Astond, he stood, and up his heare did hove;
And with that suidein horror could no member
move.

F. Q., I, ii, 31, 8-9

It is unusual to see 'nigh' used as a verb-form, but
both Keats and Spenser use it so:

"Fool!" said the sophist, in an undertone
Gruff with contempt; which a death-nigh-
ing moan
From Lycias answer'd,
Lamia, II, 291-3

The joyous time now nightheth fast,
S. C. March, 4

And, for the deawie night now doth nye
S. C. Maye, 318

Keats liked Spenser's word 'perceant':

the sophist's eye,
Like a sharp spear went through her utterly,
Keen, cruel, perceant, stinging:
Lamia, II, 298-301

* :: All were his earthly eien blunt and bad,
* :: And through great age had lost their kind-
* :: ly sight,
* :: Yet wondrous quick and percaunt was his

... apright,
As Eagles sie that can behold the Sunne.
 F. Q., I, x, 47, 2-6

The quotation from "Lamia" also shows the use of series of adjectives, to which attention was given earlier in the paper.

From the Greek story "Lamia" we turn to the Italian "Isabella," a story from Boccacio.¹ Even before reading it, one expects the latter to show less of Spenserian elements, for the subject itself is far from the type that he would choose. Study of the poem verifies the suspicions. There is very little in "Isabella" of Spenser. Several of the indications of influence have been mentioned in connection with other poems: the spelling of 'lilly,' the word 'undersong,' the use of 'elf' to designate a human being, and the predilection for distant lands as expressed in the line

Of prsious flowers pluck'd in Araby,
 Isabella, LII, 2

There is another example of Spenser's orthography in 'sculls':

Who hath not loiter'd in a green church-yard,
 And let his spirit, like a demon-mole,
 Work through this clayey soil and gravel hard,
 To see scull, coffin'd bones, and funeral
 stoles;
 Isabella, XLV, 1-4

And underneath their feet, all scattered lay
 Dead sculls and bones of men whose life had
 gone astray.
 F. Q., I, iv, 36, 8-9

¹Keats spelling.

This description also suggests Spenser's:

Lift up your heads, sweet Spirits, heavily,
And make a pale light in your cypress glooms,
Tinting with silver wan your marble tombs.

Isabella, LV, 7-8

Her angel face,
As the great eye of heaven, shyned bright,
And made a sunshine in the shady place;
F. Q., I, iii, 6-8

his glistening armor made
A little glooming light, much like a shade;
F. Q., I, i, 14, 4-5

According to Professor de Selincourt's chronology, "Isabella" was written before either "The Eve of St. Agnes" or "Lamia." Amy Lowell agrees with him, dating the composition of "Isabella" as from February to April, 1818; "The Eve of St. Agnes," January to September, 1819, and "Lamia," July to August, 1819. The poem which shows the greatest indebtedness to Spenser, and which at the same time is the finest of the three, was the last one to be completed, indicating that although the evidence of it appeared more spasmodically than in his earlier poems, Spenser's influence on Keats had not been outgrown.

"Hyperion," written during the first part of the time when Keats was working on "The Eve of St. Agnes," is the most outstanding example of Milton's influence on him. Although it has some unusually fine passages, Keats was never satisfied with the poem, and finally left it uncompleted. He gave as his reason that the Miltonic style did not fit

him. The fact that he left "Hyperion" a fragment but completed "The Eve of St. Agnes" is surely a significant comment in itself on the felicity of the Spenserian influence.

Even in "Hyperion" there are passages which suggest Spenser as much as Milton. There is the description of Thea:

she would have ta'en
Achilles by the hair and bent his neck;
Or with a finger stay'd Ixion's wheel
Hyper., I, 28-30

There was Ixion turned on a wheel,
For daring tempt the Queen of heaven to sin;
F. Q., I, v, 35, 1-2

In this poem, Keats used 'vermeil' twice. Reading Milton may have brought it to his mind, but that he had found it much earlier in Spenser and adopted it has already been noted. Here Keats writes:

And like a rose in vermeil tint and shape,
In fragrance soft, and coolness to the eye,
That inlet to severe magnificence
Stood full blown, for the God to enter in.
Hyper., I, 209-212

Flush everything that hath a vermeil tint
and hue
Let the rose blow intense and warm the air,
And let the clouds of even and of morn
Float in voluptuous fleeces o'er the hills;
Hyper., III, 14-17

Another word discussed earlier which appears here again is 'distraught':

"why
Is my eternal essence thus distraught
To see and to behold these horrors now?"
Hyper., I, 231-233

In the paragraphs on "A Spenserian Stanza," 'wox' was mentioned. It is also in "Hyperion":

Pale wox I, and in vapours hid my face.
Hyper., I, 386

Keats's description of the goddess Asia owes something to Spenser:

Even as Hope upon her anchor leans,
So leant she, not so fair, upon a tusk
shed from the broadest of her elephants.
Hyper., II, 61-3

Upon her arme a silver anchor lay,
thereon she leaned ever, as befell;
F. Q., I, 2, 14, 6-7

"Hyperion" contains a second example of 'nigh' used as a verb:

As with us mortal men, the linden heart
Is persecuted more and fever'd more,
When it is nighing to the mournful house
Where other hearts are sick of the same bruise.
Hyper., II, 101-4

There is also another use of 'youngling':

Are ye not smitten by a youngling arm?
Hyper., II, 318

The attempted reconstruction of "Hyperion," called "Hyperion, a Vision," was not published during Keats's lifetime, but it should be taken up with the original poem, nevertheless. It was to have contained just about the same material that was in the other, with enough added to give it a vision instead of an epic form; a new introduction was necessary to give the narrator background and reason for his

vision. It is not pertinent to this paper to discuss the changes made, however, except in as much as they pertain to Spenser. How many of the passages just quoted he would have retained had he reworked all that he had in the other poem is a question which cannot be answered. The only one he got to, Ixion's wheel, he eliminated. He did add a little that had a Spenserian touch in using 'massy' again.

Turning from these with awe, once more I
raised
My eyes to fathom the space every way:
The embossed roof, the silent massy range
Of columns north and south, ending in mist
Of nothing.

Hyper., A Vision, I, 31-5

'Languorous' is Spenserian, also:

I looked upon the altar, and its horns
Whiten'd with ashes, and its languorous flame,
And then upon the offerings again;

Hyper., A Vision, I,
313-5

'Deare lady, how shall I declare thy case,
Whom late I left in languorous constraynt?'

F. Q., II, 1, 9, 6-7

A third addition is 'aright' in the following lines:

"Mortal, that thou may'st understand aright,
I humanize my sayings to thine ear,"

Hyper., A Vision, II, 1-2

Influences in Posthumous and Fugitive Poems

There remains but little more to discuss along this line. The posthumous and fugitive poems which were published at various times have but few and scattered points of

similarity, which may be gone through rapidly.

The "Sonnet to Spenser" is the only poem in this group directly addressed to Spenser. Whether it was written in Keats's early period or late is a matter for dispute. Lord Houghton says early, but Professor de Selincourt,¹ with better evidence, I believe, places it in 1818. The date might be significant in showing the length of time Spenser's influence was exerted over Keats, but even if it were definitely concluded to have been composed in 1818, it must still be remembered that it was written by request, and so not to be given too much weight. The only Spenserian word in it is 'Elfin,' which has already been discussed.

In the sonnet "The Human Seasons" there is one phrase, 'lusty Spring' which has the Spenserian tone:

He has his lusty Spring, when fancy clear
Takes in all beauty with an easy span:
The Human Seasons, 3-4

For lusty Spring now in his timely howre
Is ready to come forth, him to receive;
Amoretti, IV, 8-12

In the "Ode to Apollo" there is a stanza on Spenserian.
The rest of the poem shows nothing Spenserian:

A silver trumpet Spenser blows,
And, as its martial notes to silence flee,
From a virgin chorus flows
A hymn in praise of spotless Chastity.

¹de Selincourt, op. cit., p. 543.

'Tis still! Wild warblings from the Aeolian
lyre
Enchantment softly breathe, and tremblingly
expire.

Ode to Apollo, 6

One of the best bits in the "Epistle to John Hamilton Reynolds" suggests a line from "The Faerie Queene":

The rocks were silent, the wide sea did weave
An untumultuous fringe of silver foam
Along the flat brown sand;

Epistle to John Hamilton
Reynolds, 30-32

Her wanton palfrey all was overspreid
With tinsell trappings, woven like a wave,
F. Q., I, ii, 13, 7-8

The song "The Stranger Lighted from his Steed" has several Spenserian notes:

He seized my lady's lilly hand,
And kisseed it all unheard,
Song, 3-4

Happy ye leaves! when as those lilly hands,
Which hold my life in their dead doing night
Shall handle you,

Amoretti, I, 1-3

and

He kiss'd my lady's cherry lips
Song, 7

Her lips lyke cherryes charming men to byte,
Epith., 174

In "A Prophecy: To George Keats in America" Keats uses 'silly' for 'helpless':

Though thē woolen that will keep
It warm, is on the silly sheep—
A Prophecy, 22-23

My seely sheepe like well beloues,
 They neede not melampode:
 S. C. Julye, 189-190

"The Eve of Saint Mark" contains a passage supposed to have been written during the middle ages. Where Keats got all of his vocabulary for it is not important in this paper. A few of the words could have come from Spenser. 'Beforene' is one of these:

—"Als writith he of swevenis,
 Men han beforene they weke in bliss,"
 Eve of Saint Mark, 99-100

The time was once, and may againe retourne,
 (For ought may happen, that hath bene be-
 forene)
 S. C. Moye, 103-4

'Note' is another:

And how a litling child mote be
 A saint er its nativitie
 Eve of Saint Mark, 103-4

Fraelisea was as faire as faire mote bee
 F. Q., I, ii, 37, 8

The last one is 'mo':

Of Goddes love, and Sathan's farce,—
 He writith; and thinges many mo
 Of swiche thinges I may not shew.
 Eve of Saint Mark, 108-110

Sike questions ripeth up cause of newe woe,
 For one opened mote unfolde many moe.
 S. C. September, 13-4

All these, and many mo, remaines,
 C. C., 448-9

'Flowery grass' in the "Ode on Indolence" echoes Spenser:

So, ye three Ghosts, adieu! Ye cannot raise
 My head cool-bedded in the flowry grass;
 Ode on Indolence, 6, 1-2

Like unto Maia, when Jove her tooke
 In Tempe, lying on the flowry grae,
 Epith., 307-8

In the same poem 'spright' is used for 'spirit':

Vanish, ye Phantoms! from my idle spright,
 Into the clouds, and never more return!
 Ode on Indolence, 6, 9-10

Having yroickt a sleep his irkesome spright,
 That troublous dreame gan freshly tosse his
 braine

F. Q., I, 1, 55, 5-6

In the poem "A Dream, After Reading Dante's Episode of
 Paulo and Francisco" 'spright' appears again:

As Hermes once took to his feathere light,
 When lulled Argus, baffled, swoon'd and
 slept,
 So on a Delphic reed, my idle spright
 So played, so charm'd, so conquer'd, so
 bereft
 The dragon-world of all its hundred eyes;
 A Dream, 1-5

"La Belle Dame Sans Merci," which James Russell Lowell
 called one of the finest poems in all literature, has a
 parallel in "The Faerie Queene," Book II, Canto vi. There
 the knight is taken to an island by a beautiful lady in a
 gondola, who proves to be Phaedria, the personification of
 "Immodest Merth." She decks herself with garlands and
 sings the knight to sleep. After putting juice of herbe
 in his eyes to prolong his slumbers she leaves him. The

passage, extending from stanza three to nineteen is too long to quote; the main similarities are given in the above summary. The general outlines of the two stories are related, but while in Spenser's tale there is mirth and joy, in Keats's there is a sense of tragedy throughout. There are a few words in Keats's poem which have already been shown to have come from Spenser. The most evident are 'wight,' 'lilly,' and 'faery.'

The last work of Keats to be considered is "Otho the Great," written in July and August, 1819, with the aid of Keats's friend Brown. The play promises little and yields little. In the entire drama there are three distinctly Spenserian expressions. The first occurs in Act I, Scene 1, when Conrad says "You guess aright." The second is more characteristic of Spenser:

Lie!—but begone all ceremonious points
Of honor battailous.

Otho, IV, ii, 90-1

He started up, and did him selfe prepayre
In sunbright armes, and battailous array:
F. Q., I, v.2, 7-8

The last is a word already discussed, 'pight':

--Now! now! I'm pight
Tight-footed for the deed!
Otho, V, v, 64-5

Diction Compared

From the foregoing study of individual poems, it has become evident that in many cases Keats and Spenser used the same descriptive words. Certain words are favorites with both, such as crystal, silver, and vermeil. In a paper on Keats's epithets, David Watson Rannie says:

That Keats's epithets are on the whole remarkable must strike the most superficial reader; and closer inspection confirms the impression. Further, if we compare them as a whole with those of notably idealistic poets such as Spenser and Shelley, or those of great masters of verbal choice such as Tennyson and Swinburne, we shall be struck by Keats's individuality and range. Spenser's epithets (with very few exceptions) are remarkably simple and obvious.

In order to compare the two more definitely in this respect, a count was made of the use of several words chosen at random, which seemed to be favorites of both men. The first word, 'dew,' was used 35 times as a noun and not once with the same descriptive adjectives by Keats. Spenser used it as a noun 20 times but although each time there are adjectives to describe it, only 13 different ones were used. In Keats the word was used 25 times as an adjective or compound with 25 different nouns or adjectives; in Spenser it was used 23 times and with only 18 other words. Crystal is another word used often by both men: it appears 26 times

¹Rannie, D. W., Keats' Epithets, Essays and Studies by Members of the English Association, Vol. III, p. 98

with 26 nouns in Keats; in Spenser it appears 23 times with 16 nouns. Golden is the third word considered. Keats used it 92 times with 78 different nouns, while Spenser used it 149 times with 91 nouns. It appears that although the two had predilections for the same words in many cases, Keats showed the greater originality, and freedom in using his vocabulary.

CONCLUSION

That Spenser's influence on Keats was great there can be no doubt. It has been shown in his language, his versification, his subject matter, his method of treatment, and his spirit. How this compared with other influences upon him there has been no attempt to show. However, it can be said that the influence lasted throughout his writing period, even at the time when the influence of Hunt, Shakespeare or Milton seemed to be dominant.

In language we found the influence evinced by the use of the same words and expressions or the same spelling. Words which critics accused Keats of coining, he had found in Spenser. Keats is full of short phrases that have a Spenserian flavor, many of which can be found or paralleled in the Elizabethan poet. Both showed a decided liking for obsolete and unusual forms. However, Keats's vocabulary compared to Spenser's in size, he used it with greater variety.

Keats's use of the Spenserian stanza was, in one case at least, extremely successful. Other minor influences of Spenser have been noted also - the use of the short line, the use of words ending in 'es' and 'ed,' the device of carrying over words in the last line of one stanza to the first line of the next, and so on.

In subject matter Keats did not follow Spenser very far. There is an attempt or two in his early works, and again in "The Eve of St. Agnes" something of Spenserian chivalry was attained, but for the most part, after his first essays at telling tales of chivalry, his subject matter is far from Spenser. However, there are many vignettes which can be traced to the earlier poet - the garden of Adonis, Oceanus in Neptune's hall, and other beautiful bits inspired by Spenser.

The method of treatment and spirit of the two cannot but be linked. In their sensuousness and at the same time their spirituality, in their love of beauty and truth and in their connection of beauty and truth or morality, they are kindred spirits. There is diffuseness in the poems of both because they both add beauty to beauty, sensation to sensation until the reader is surfeited. Neither have ability for brief pithy sayings, although two of Keats's expressions of beauty have almost become household maxims. Nei-

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ther believed in leaving anything incomplete or unelaborated upon to hold the reader by a sense of not having been satisfied; Keats criticized Shelley for not filling his poetry fuller until it was saturated with beauty and emotion. In regard to this Keats said, "I think poetry should surprise by a fine excess, and not by singularity."¹

The following comment on Keats describes well his poetry and is almost as applicable to Spenser:

Keats, it is true, can never be a popular poet. He did not seek public favor through any corruption or distortion of language, or by social, political, or religious controversy. He lived in the realm of art, learned its great language, reveled in its beauty, and strove to bring the message to the leaders of men. He was, as he said, 'ambitious of doing the world some good,' but that could not be until he had attained 'as high a summit in poetry' as his endowments would permit. 'I have not,' said he, 'the least contempt for my species; and though it may sound paradoxical my greatest elevations of soul leave me every time more humbled.' The purport of his message and philosophy was to reveal to the world 'the mighty abstract Idea of Beauty in all things'; to make clear by his poetry that truth and beauty are identical and accompanied by lasting joy. Such was his protest against the world that is too much with us. The unfeeling materialism and industrialism to which society was tending - his plea for sweetness and light. But since the general public, as a rule, is blind to the practical value of aesthetics, and since his message was one that 'no gross ear can hear,' Keats, like his great teachers, Milton and Spenser, must remain a poet's poet.²

¹ Complete Poetical Works and Letters of John Keats. Cambridge Edition, p. 289.

² Concordance to the Poems of John Keats. pp. v-vi.

APPENDIX

PASAGES ANNOTATED OR UNDERSCORED BY KEATS IN A
 VOLUME OF SPENSER CONTAINING THE FIRST BOOK OF
 "THE FAERIE QUEENE".¹

Introduction.
 Stanza I.

Me, all to mean, the sacred Muse areads
To blazon 'broad, amongst her learned
Throng:
Fierce Warres, and faithful Loves, shall
moralize my Song.

Introduction:
 Stanza II.

Lay forth out of thine everlasting
Scrine
The antique Rolls, which there lie hid-
den still,
of Fairy Knights,

Introduction:
 Stanza III.

Lay now thy deadly Heben Bowe apart,
And with thy Mother Mild come to mine
ayd:

Canto I. Stanza I.

A Gentle Knight was pricking on the
Plain,
Yelad in mighty Arme and silver Shield,

C. I. S. II.

But of his Cheere did seem too solemn
sad:
Yet nothing did he dread, but ever was
ydrad.

C. I. S. IV.

A lovely Lady rode him fair beside,
Upon a lowly Asse more white than Snow;
Yet she much whiter, but the same did
hide
Under a Veil, that wimaled was full
low.
And over all a black Stole she did
thow.

¹

Amy Lowell: John Keats. Vol. II, 545 ff.

As one that only mourn'd; so was she sad,
And heavie sat upon her Palfrey slow;
Seamed in heart some hidden care she
had,
And by her in a line a milk-white Lamb
she lad.

C. I. S. V.

: So pure an Innocent, as that same Lamb,
She was in life and every vertuous Lat,
And by Descent from Royall Lynage came
Of Ancient Kings and Queenes, that had
of yore
Their Scepters stretcht from East to
Western Shores,

C. I. S. VI.

: Behind her farr away a Dwarf did lag,
That lazie seem'd in being ever last,
Or wearied with bearing of her Bag
Of Heedments at his Back.

C. I. S. VII.

A shadie Grove not farr away they
 spide,
 That promist Aid the Tempest to with-
 stand:
Whose loftly Trees, yclad with Sum-
mer's Pride,
Did spread so broad, they Heaven's
Light did hide,
Not perceble with power of any Starr:
And all within were Paths and Alleys
wide,
With footing worne, and leading inward
farr:

C. I. S. VIII.

: The sailing Pine, the Cedar proud and
 tall,
 The Vine-prop Elm, the Poplar never
 dry,
 The builder Oak, sole King of Forrests
 all,
 The Aspine good for Staves, the Cypress
 Funeral.

C. I. S. IX.

: The Laurel, Meed of mighty Conquerors
 And Poets saine, the Firr that weepeth
 still,
 The Willow, worn of forlorn Parancours,

:
 The Ewe, obedient to the Bender's
 will,
 The Birch for Shafts, the Sallow for
 the Mill,
 The Mirrhe, sweet bleeding in the bit-
 ter Wound,
 The warlike Beech, the Ash for nothing
 ill,
 The fruitful Olive, and the Plantane
 round,
 The Carver Holme, the Maple seldom in-
 ward found.

C. I. S. XI.

:
 At length it brought them to a hollow
 Cave,
 Amid the thickest Woods. The Champion
 stout
 Eftsoons dismounted from his Courser
 brave,
 And to the Dwarf awhile his needless
 Spear he gave.

C. I. S. XIV.

:
 His glistening Armoir made
 A little glooming Light, much like a
Shade,

C. I. S. XV.

:
 Her huge long Tail her Den all over-
 spred,
Yet was in Knots and many Boughtes un-
wound,
 Pointed with mortal Sting
 Soon as that uncouth Light upon them
 shone,
 Into her Mouth they crept, and sudden
 all were gone.

C. I. S. XVI.

:
 Their Dam upstart, out of her Den ef-
 fraide,
 And rushed forth, hurling her hideous
 Tail
 About her cursed Head; whose Folds
 display'd
 Were stretch'd now forth at length
 without Entrail.

C. I. S. XVII.

:
 And turning fierce, her speckled Tail
advaunc'd,

C. I. S. XVIII. :: Much daunted with that Dint, her Sense
 :: was daz'd,
 :: Yet kindling Rage, she her self gath-
 :: ered round,
 :: And all at once her beastly Body rais'd
 :: With doubled Forces high above the
 :: Ground:
 :: The wrapping up her wreathed Stern
 :: around,
 :: Leapt fierce upon his Shield, and her
 :: huge Train
 :: All suddenly about his Body wound,
 :: That Hand or Foot to stir he strove in
 :: vain:
 :: God help the Man so wrapt in Error's
 :: endless Train.

C. I. S. XX. :: Therewith she spew'd out of her filthy
 :: Maw
 :: A flood of Poison horrible and black,
 :: Full of great Lumps of Flesh and Cob-
 :: bets raw,
 :: Which stunk so vildly, that it forc'd
 :: him slack
 :: His grasping hold, and from her turn
 :: him back:
 :: Her Vomit full of Books and Papers was,
 :: With loathly Frogs and Toads, which
 :: Eyes did lack,
 :: And creeping, sought way in the weedy
 :: Grass:
 :: Her filthy Parbreake all the Place de-
 :: filled has.

C. I. S. XXI. :: As when old Father Nilus 'gins to
swell
with timely Pride above th' Egyptian
Vale,
His fatty Waves do fertile Slime out-
well,
And overflow each Plain and lowly Dale:

C. I. S. XXII. :: Deformed Monsters, foul, and black as
 ink;
which swarming all about his Legs did
crawl,

C. I. S. XXXIV.

As gentle Shepherd in sweet Even-tide,
Then ruddy Phoebus 'gins to walk in
West,
High on an Hill, his Flock to vewen
wide,
Marks which do bite their hasty Supper
best;
A Cloud of cumbrous Gnats do him no-
lest,
All striving to infix their feeble
Stings,
That from their noyance he no where
can rest,
But with his clownish Hands their ten-
der Wings
He brusheth oft, and oft doth mar their
Murmurings.

C. I. S. LIX.

At length they chaunst to meet upon the
way
An aged Sire, in long black Weeds yclad
His Feet all bare, his Beard all hoary
Gray,
And by his Belt his Book he hangyn
had;
Sober he seem'd, and very sagely sad,
And to the Ground his Eyes were lowly
bent,
Simple in shew, and void of Malice bad,
And all the way he prayed, as he went,
And often knock'd his Breast, as one that
did repent.

C. I. S. LIX.

= Silly old Man, that lives in hidden
= Cell,
= Riddin his Beads all day for his Tres-
= pass,

C. I. S. XXXII.

: Far hence (quoth he) in wastful Wilder-
: ness
: His Dwelling is, by which no living
: Wight
: May ever pass, but thorough great Dis-
: tress.

The Sun that measures Heaven all day
long,

At Night doth bait his Steeds the Ocean
Waves among.

C. I. S. LXXIV.

A little lowly Hermitage it was,
Down in a Dale, hard by a Forest side,
Far from resort of People, that did pass
In Travel to and fro: a little wide
There was an holy Chappel edify'd,
Erein the Hermit duly wont to say
His holy things each Morn and Even-tyde:
Thereby a Chrystal Stream did gently
play,
Which from a sacred Fountain welled forth
alway.

C. I. S. LXXV.

For that old Man of pleasing Words had
store,
And well could file his Tongue as smooth
as Glass;
He told of Saints and Popes, and evermore
He strow'd an Ave-Mary after and before.

C. I. S. LXXVI.

The drooping Night thus creepeth on them
fast,
And the sad Humour loading their Eye-
lids,
As Messenger of Morpheus on them cast
Sweet slumbering Dew, the which to sleep
them bide.
Unto their Lodgings then his Guests he
riddeth:
Where when all drown'd in deadly sleep
he finds,
He to his Study goes, and there amids
His Magick Books and Arts of sundry
Kinds,
He seeks out mighty Charms to trouble
sleepy Kinds.

C. I. S. LXXVIII.

And forth he call'd, out of deep Dark-
ness dread,
Legions of Sprights, the which like lit-
tle Flies
Fluttering about his ever-damned Head,

C. I. S. LXXXI.

He making speedy way through spersed Air,

And through the World of Waters wide
 and deep,
To Morpheus' House doth hastily repair.
Amid the Bowels of the Earth full
steep,
And low, where dawning Day doth never
leep,
His dwelling is; there Thetis his wet
Bed
Doth ever wash, and Cynthia still doth
steen
In silver Dew his ever-drooping Head,
Whiles sad Night over him her Mantle
black doth spread.

C. I. S. XL. : By them the Sprite doth pass in quiet-
 ly,
 : And unto Morpheus comes, whom drowned
 : deep,
 : In drowsy Fit he finds; of nothing he
 : takes keep.

C. I. S. XLI. : And more, to lull him in his Slumber
soft,
A trickling Stream from high Rock tum-
bling down,
And ever drizzling Rain upon the Loft,
Mixt with a murmuring Wind, much like
the Sound
Of Swarming Bees, did cast him in a
Swoon;

C. I. S. XLII. : The Messenger approaching, to him
 spoke,
But his waste words return'd to him in
vain:
 So sound he slept, that nought mought
 him awake.
 Then rudely he him thrust, and push'd
 with Pain,
 Whereat he 'gan to stretch: but he
 again
 Shook him so hard, that forced him to
 speak.
 As one then in a Dream, whose dryer
 Brain

: Is lost with troubled Sights and Fancies weak,
 : He mumbled soft, but would not all his Silence break.

C. I. S. XLIII. : The Sprite then 'gan more boldly him to wake,
 : And threatned unto him the dreaded Name Of Hecate; whereat he 'gan to quake,
 : And lifting up his lumpish Head, with blame,
 : Half angry, asked him, For what he came.
 : Rither (quoth he) me Archimago sent,
 : He that the stubborn Sprites can wisely tame,
 : He bids thee to him send, for his intent,
 : A fit false Dream, that can delude the Sleepers sent.

C. I. S. XLIV. : The God obey'd, and calling forth straight-way
 : A diverse Dream out of his Prison dark, Deliver'd it to him, and down did lay his heavy Head, devoid of careful cork, These sense all were straight bennib'd and stark.
 : He back returning by the Ivory Door, Remounted up as light as cheerful Lark, And on his little Wings the Dream he bore
 : In haste unto his Lord, where he him left afore.

C. I. S. XLV. : who all this while with Charms and hidden Arts,
 : Had made a Lady of that other Spright, And fram'd of liquid Air her tender parts
 : So lively, and so like in all Mens sight,
 : That weaker Sense it could have ravish'd quite:
 : The Maker's self, for all his wondrous Wit,
 : Was nigh beguiled with so goodly sight:

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- C. I. S. LLVII :: Her all in white he clad, and over it
: Cast a black Stole, most like to seem for
Una fit.
- C. I. S. XLVIII :: Then seemed him his Lady by him lay,
: And to him plain'd, how that false
: winged Boy
: Her chaste Heart had subdu'd, to learn
: Dame Pleasure's Toy.
- C. I. S. XLIX. :: And she her self, of Beauty sovereign
: Queen,
: Fair Venus, seem'd unto his Bed to
: bring
: Her, whom he waking evermore did ween
: To be the chaste flower that my did
: spring
: On earthly Bronch, the Daughter of a
: King,
: Now a loose Leman to vile Service
: bound:
: And eke the Graces seemed all to sing
: Hymen Io Hymen, dancing all around,
: Whilst freshest Flora her with Ivy Gar-
: land crown'd.
- C. I. S. L. :: Lo there before his Face his Lady is,
Under black Stole hiding her baited
Hook,
And as half blushing, offer'd him to
kiss,
With gentle Blandishment and lovely
Look,
- C. I. S. LII. :: Wringing her Hands in Womens piteous
: vice,
And then again begun: My weaker Years
Captiv'd to Fortune and frail worldly
Fears,
Fly to your Faith for Succour and sure
Aid:
Let me not die in Languor and long
Tears.
- C. I. S. LIV. :: Not all content, yet seem'd she to ap-
: pease
: Her mournful Plaints, beguiled of her
: Art,

And fed with Words that could not chuse
 but please,
 So sliding softly forth, she turn'd as to
 her Ease.

C. I. S. LV.

At last dull weariness of former Night
Having yrock'd asleep his irksome
Spright,
That troublous Dream 'gan freshly toss
his Brain,

C. 2. S. I.

By this the Northern Waggoner had set
His sevenfold Teme behind the stedfast
star,
That was in Ocean Waves yet never wet,
But firm is fix'd, and sendeth Light
from far
To all, that in the wide Deep wandring
are:
And cheerful Chaunticleer, with his
Note shrill,
Had warned once, that Phoebus' fiery
Carr
In haste was climbing up the Eastern
Hill,
full envious that Night so long his Room
did fill.

C. 2. S. III.

Eftsoons he took that miscreated Fair,
 And that false other Spright, on whom
he spred
A seeming Body of the subtle Air,
Like a young Squire, in loves and Lus-
ty-hed;
His wanton Days that ever loosely led,
Without regard of Arms and dreaded
Fight:
Those two he took, and in a secret Bed,
Cover'd with Darkness and misdeeming
Night,
Them both together laid, to joy in vain
Delight.

C. 2. S. VII.

Now when the rosy-finger'd Morning fair,
Weary of aged Tithon's saffron Bed,
Had spred her purple Robe through dewy
Air,

- And the high Hills Titan discovered,
 The royal Virgin shook off drowsy-hed,
 And rising forth out of her baser Bow-
 er,
 Look'd for her Knight, who far away was
 fled,
 And for her Dwarf, that wont to wait
 each Hour;
 Then 'gan she wail and weep, to see that
 woful stower.
- C. 2. S. VIII. Yet she her weary Limbs would never
 rest,
 But every Hill and Dale, each Wood and
 Plain
 Did search, fore grieved in her gentle
 Breast,
 He so ungently left her, whom she loved
 best.
- C. 2. S. IX. For her he hated as the hissing Snake,
 And in her many Troubles did most plea-
 sure take.
- C. 2. S. XI. But now seem'd best, the Person to put
 on
 Of that good Knight, his late beguiled
 Guest:
 In mighty Arms he was yclad anon,
 And silver Shield; upon his Coward
 Breast
 A bloody Cross, and on his craven Crest
 A bunch of Hairs discolour'd diversly:
 Full jolly Knight he seem'd, and well
 address'd,
 And when he sat upon his Courser free,
 Saint George himself ye would have deemed
 him to be.
- C. 2. S. XIII. Will was his Guide, and Grief led him
 astray.
- C. 2. S. XIV. A goodly Lady clad in scarlet Red,
Purfled with Gold and Pearl in rich
 assay,
And like a Persian Mitre on her Head
she wore, with Crowns and Owches gar-
 nished.

The which her lavish Lovers to her
Leave;
Her wanton Palfrey all was overspred
With tinsel Trappings, woven like a
Wave,
Whose Bridle rung with golden Bells and
Bosses brave.

- C. 2. S. XIV. : With fair dispert and courting dal-
 liance
 : she entertain'd her Lover all the way:
- C. 2. S. XVI. : ...with the Terror of the Shock
 Astonied, both stand senseless as a
 Block,
Forgetful of the hanging Victory:
- C. 2. S. XIX. : ...his grudging Ghost did strive
With the frail Flesh; at last it flit-
 ted is,
 Whither the Souls do fly, of Men that
 live amiss.
- C. 2. S. XX. : The Lady, when she saw her Champion
 fall,
 Like the old Ruines of a broken Tower,
- C. 2. S. XXVI. : In this sad plight, friendless, unfor-
tunate.
- C. 2. S. XXVII. : With change of Chear the seeming simple
Maid
Let fall her eyne, as shamfaced, to
the Earth,
And yielding soft, in that she nought
gain-said:
So forth they rode, he feigning seemly
Mirth,
And she coy Looks:
- C. 2. S. XXVIII. : ...two goodly Trees, that fair did
 spred
Their Arme abroad, with grey Moss over-
cast;
And their green Leaves trembling with
every Blast,
Made a calm Shadow far in compass round

- C. 2. S. LIX. : And thinking of those Branches green
 : to frame
 : A Garland for her dainty Forehead fit,
- C. 2. S. XXXII. : At last, when as the dreadful Passion
 : Was over past, and Manhood well awake,
- C. 2. S. XXXV. : The fire of Love and Joy of Chevalree
- C. 2. S. XXXVIII. : And by her hellish Sciences rais'd
 : straightway
 : A foggy Mist that overcast the day,
 : And a dull Blast, that breathing on
 : her Face,
 : Dimmed her former Beauties shining Ray,
- C. 2. S. XL. : I chaunst to see her in her proper Hew,
 : Bathing herself in Origane and Thyme:
- C. 2. S. XLV. : ... Her Eye-lids blew
 : And dimmed sight with pale and deadly
 : Hew,
 : At last she up 'gan lift: with trem-
 : bling chear
 : Her up he took, too simple and too
 : true,
 : And oft her kist.
- C. 3. S. I. : Nought is there under Heav'ns wide hol-
 : lowness
 : That moves more dear Compassion of
 : Mind,
 : Than Beauty brought t' unworthy Wretch-
 : edness
 : Through Envy's Snares or Fortune's
 : Freaks unkind:
 : I, whether lately through her Bright-
 : ness blind,
 : Or through Allegiance and fast Fealty,
 : Which I do owe unto all Woman-kind,
 : Feel my Heart pierc'd with so great
 : Agony,
 : When such I see, that all for pity I
 : could die.
- C. 3. S. II. : And now it is empassioned so deep,
 : For fairest Una's sake,

C. 3. S. IV.

From her unhasty Beast she did alight,
And on the Grass her dainty Limbs did
ley
In secret Shadow, far from all Men's
sight:
From her fair Head her Fillet she un-
dight
And laid her Stole aside. Her Angel's
face,
As the great Eye of Heaven shined
bright,
And made a Sun-shine in the shady
place;

C. 3. S. VI.

Instead thereof he kiss'd her weary
feet,
And lick'd her lilly Hands with foun-
ding Tongue.

C. 3. S. VIII.

Redounding Tears did choke th' end of
her Plaint,
Which softly echoed from the neighbour-
Wood;

• • • •

At last, in close Heart shutting up her
Pain,
Arose the Virgin born of heavenly
Brood,
And to her snowy Palfrey got again,

C. 3. S. IX.

The Lion would not leave her desolate,

• • • •

From her fair Eyes he took Commaunde-
ment,
And ever by her Looks conceived her In-
tent.

C. 3. S. X.

Till that at length she found the trod-
den Grass,
In which the Track of People's Footing
was,
Under the steep foot of a Mountain
here:
The same she follows, till at last she
has

A Dameal spy'd, slow footing her before,
That on her shoulders sad a rot of Water
bore.

- C. 3. S. XIII. : Where that old Woman day and night did
 : pray
 : Upon her Beads devoutly penitent;
 : Nine hundred Pater-Nosters every day,
 : And thrice nine hundred Ave's she was wont
 : to say.
- C. 3. S. XIV. : And to augment her painful Penance more,
 : Thrice every week in Ashes she did sit,
 : And next her wrinkled Skin rough sack-
 : cloth wore,
 : And thrice three times did fast from any
 : bit:
 : But now for fear her Beads she did for-
 : get.
 : Whose needles dread for to remove away,
 : Fair Una framed Words and Count'nance
 : fit:
 : Which hardly done, at length she 'gan
 : them pray,
- C. 3. S. XV. : The day is spent, and cometh drowsy
 : Night,
 : When every Creature shrouded is in sleep;
 : Sad Una down her lays in weary plight,
 : And at her feet the Lion watch doth
 : keep:
 : Instead of Rest, she does lament, and
 : weep
 : For the late Loss of her dear loved
 : Knight,
 : And sighs and groans, and evermore does
 : steep
 : Her tender Breast in bitter Tears all
 : Night;
- C. 3. S. XVI. : Now when Aldeboran was mounted high
 : Above the shiny Cassiopeia's Chair,
 : And all in deadly sleep did drowned lie,
 : One knocked at the Door, and in would
 : fare;
 : He knocked fast, and often curs'd, and
 : sware,

- That ready Entrance was not at his call:
 For on his Back a heavy Load he bare
 Of nightly Stealths, and Pillage sev-
 eral,
- C. 3. S. XVII. Then he by cunning sleights in at the Window crept.
- C. 3. S. XIX. And entring is; when that disdainful Beast Encountering fiercee, him suddain doth surprise, And seizing cruel Claws on trembling Breast Under his Lordly Foot him proudly hath suppress.
- C. 3. S. XXI. With Paine far passing that long wan-
dering Greek,
That for his love refused Deity;
- C. 3. S. XIV. ...he forward 'gan advaunoe
His fair enchaunted Steed, and eke his
charmed Launce.
- C. 3. S. XXV. Ere long he came where Una travel'd slow,
And that wild Champion waiting her be-
side:
- C. 3. S. XXX. His lovely words her seem'd due Recom-
 pense
 Of all her passed Paines: one loving Hour
 For many Years of Sorrow can dispense;
 A Dram of Sweet is worth a Pound of Sour:
 She has forgot, how many a woful stower
 For him she late endur'd;
- C. 3. S. XXXI. Much like, as when the beaten Mariner,
 That long hath wardred in the Ocean wide,
Oft scoust in swelling Thetis' saltish Tear,
And long time having tann'd his tawny Hide

- With blustering Breath of Heaven, that
 none can bide,
 And scorching Flames of fierce Orion's
 hound;
 Soon as the Port from far he hath es-
 py'd,
His cheerful Whistle merrily doth
sound,
And Nereus crowns with Cups; his Mates
him pledge around:
- C. 3. S. LXXII. Such Joy made Una, when her Knight she
 found;
 And eke th' Enchaunter joyous seem'd
 no less
 Than the glad Merchant, that does view
 from ground
 His Ship far come from watry Wilder-
 ness;
 He hurls out Vows, and Neptune oft doth
 bless:
- C. 3. S. XXXIII. And the sharp Iron did for Anger eat,
When his hot Rider spur'd his
chauffed Side;
- C. 3. S. XXXIX. ...but in a Traunce still lay,
And on those guileful dazed Eyes of
his
The Cloud of Death did sit.
- C. 3. S. XLII. Eftsone he pierced through his
chauffed Chest
With thrilling Point of deadly Iron
Band,
And launc'd his Lordly Heart;
- C. 3. S. XLIV. And all the way, with great lamenting
 Pain,
 And piteous Plaints she filleth his
 dull Ears,
 That stony Heart could riven have in
 twain;
- C. 4. S. XVI. As fair Aurora in her purple Pail,
- C. 4. S. XVII. Great Juno's golden Chair, the which
they say

The Gods stand gazing on, when she does
ride
To Jove's high House through Heavens
brass-paved way,
Drawn of fair Peacockes, that excel in
Pride,
And full of Argus' Eyes their Tails dis-
spredden wide.

- C. 4. S.XVIII. : Was sluggish Idleness, the Nurse of Sin;
 : Upon a slothful Ass he chose to ride,
 : Array'd in Habit black, and amis thin,
 : Like to an holy Monk, the Service to begin.
- C. 4. S.XIX. : And in his hand his Portress still he
 bare,
 : That much was worn, but therein little
 red:
 : For of Devotion he had little care,
 : Still drown'd in Sleep, and most of his
 : days dead;
 : Scarce could he once uphold his heavy
 Head,
 : To looken whether it were Night or Day.
 : May seem the Morn was very evil led,
 : When such an one had guiding of the way,
- C. 4. S.XXII. : In green Vine Leaves he was right fitly
cled,
 : For other Clothes he could not wear for
 Heat;
 : And on his Head an Ivy Garland had,
 From under which fast trickled down the
 Sweat:
 : Still as he rode, he some-what still did
 eat,
 : And in his Hand did bear a Bouzing-Can,
 Of which he supt so oft, that on his Seat
 His drunken Corse he scarce upholden can:
 : In Shape and Life, more like a Monster than
 a Man.
- C. 4. S.XXIII. : Full of Diseases was his Carcase blue,
 : And a dry Dropsey through his Flesh did
 flow;
 : Which by mis-diet daily greater grew:
 Such one was Gluttony, the second of that
 Crew.

- C. 4. S.XXIV. : And next to him rode lustful Lechery
 Upon a bearded Goat, whose rugged Hair
 And whally Eyes (the sign of Jealousy)
 Was like the Person self, whom he did
 bear:
 Who rough, and black, and filthy did ap-
 pear,
 Unseemly Man to please fair Ladies Eye;
 Yet he, of Ladies oft was loved dear,
 When fairer faces were bid standen by:
 O! who does know the bent of Womens fan-
 tasy?
- C. 4. S.XXV. : In a green Gown he clothed was full
 fair,
 Which underneath did hide his Filthi-
 ness,
 And in his Hand a burning Heart he bare,
 Full of vain Follies and new-fangleness:
 For, he was false, and fraught with
 Fickleness,
 And learned had to love with secret
 Looks,
 And well could daunce and sing with reo-
 fulness,
And Fortunes tell, and read in loving
Books,
 And thousand other ways to bait his flesh-
 ly Hooks.
- C. 4. S.XXVII. : And greedy Avarice by him did ride,
Upon a Camel loaded all with Gold;
 Two iron Coffers hung on either side,
 With precious Metal, full as they might
 hold,
 And in his Lap an heap of Coin he told:
 For of his wicked Pelf his God he made,
 And unto Hell himself for Honey sold;
 Accursed Usury was all his Trade,
 And right and wrong ylike in equal Bal-
 lance weigh'd.
- C. 4. S.XXVIII. : His Life was nigh unto Death's Door
 yplac'd,
 And thread-bare Coat and cobbled Shoes
 he wars,
 Ne scarce good morsel all his Life did
 taste,

- C. 4. S.XX.
- But both from Back and Belly still did
spare,
To fill his Bags, and Riches to compare:
- C. 4. S.XXI.
- And next to him malicious Envy rode
Upon a ravenous Wolf, and still did chaw
Between his cankred Teeth a venomous
Tode,
That all the Poison ran about his Jaw;
But inwardly he chawed his own Maw
At Neighbour's Wealth, that made him
ever sad;
For Death it was, when any good he saw,
And went, that cause of Weeping none he
had:
But when he heard of Harm, he waxed won-
drous glad.
- C. 4. S.XXII.
- All in a Kirtle of discolour'd Say
He clothed was, ypaint'd full of Eyes;
- C. 4. S.XXIII.
- And him besides rides fierce revenging
Wrath,
Upon a Lion, loth for to be led;
And in his Hand a burning Brond he hath,
The which he brandesheth about his Head;
His Eyes did hurle forth Sparkles fiery
red,
And stared stern on all that him beheld,
As Ashes pale of hew and seeming dead;
And on his Dagger still his Hand he
held;
- C. 4. S.XXIV.
- His ruffin Rayment all was stain'd with
Blood
Which he had spilt, and all to Rags
yrent,
Through unadvised Rashness woxen wood;
For of his Hands he had no government,
He car'd for Blood in his avengement:
But when the furious Fit was overpast,
His cruel Facts he often would repent;
Yet wilful Man he never would forecast,
- C. 4. S.XXV.
- The swelling Spleen, the Phrenzy raging
rife,
The shaking Palsey, and Saint Francis' Fire:

: Such one was Wrath, the last of this ungodly
Tire.

C. 4. S.XXVI.: And after all, upon the Waggon Beam
: Rode Satan, with a smarting Whip in hand,
: With which he forward lash'd the lazy Team
: So oft as Sloth still in the Mire did
: stand.
: Huge Routs of People did about them bond,

C. 4. S.XXXVII.: So forth they marchen in this goodly sort,
: To take the solace of the open Air,
: And in fresh flowering Fields themselves to
: sport.
: Except the rest rode that false Lady fair,
The foul Dusessa,

C. 4. S.XXVIII.: With pleasureance of the breathing Fields
: yfed,

C. 5. S. I.
The noble Heart, that harbours vertuous
Thought,
And is with child of glorious great Intent
Can never rest, until it forth have
brought
Th' eternal Brood of Glory excellent:

C. 5. S. II.
At last, the golden Oriental Gate
Of greatest Heaven 'gan to open fair,
And Phoebus fresh, as Bridegroom to his
Mate,
Came dauncing forth, shaking his dewy
Hair:

: And hurles his glistring Beams through
gloomy Air.
: Which when the wakeful Elfe perceiv'd,
straightway
: He started up, and did himself prepare,
: In Sun-bright Armes, and battailous array:
For with that Pagan proud he combat will
that day.

C. 5. S. III.
There many Minstrels maken Melody,
To drive away the dull Melancholy,
And many Bards, that to the trembling
Chord
Can tune their timely Voices cunningly,

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And many Chroniclars that can record
Old Loves, and Wara for Ladies doen by
Many a Lord,

- C. 5. S. IV. : Soon after comes the cruel Sarazin,
 In woven mail all armed warily,
 And sternly looks at him,

- They bring them Wines of Greece, and
 Araby,
And dainty Spices fetch'd from furthest
Ind!
- C. 5. S. V. : The is ybrought unto a pale Grech,
- C. 5. S. VI. : A shrilling Trumpet sounded from on high,
- C. 5. S. VIII. : So th' one for Wrong, the other strives:
 for Right:
 As when a Griffon, seized of his Prey,
 A Dragon fierce encountreth in his
 Flight,
 Through widest Air making his ydle way,
 That would his rightful Revine rend
 away:
 With hideous Horror both together
 smite,
 And souce so sore that they the Heav-
 ens affray.
- C. 5. S. XVI. : Greatly advancing his gay Chevalry.
- C. 5. S. XVII. : In Wine and Oil they washen his wounds
 wide,
 And softly 'gan embalm on every side.
 And all the while, most heavenly Melody
 About the Bed sweet Music did divide,
 Him to beguile of Grief and Agony:
 And all the while Dues a wept full bitter-
 ly.
- C. 5. S. XVIII. : As when a weary Traveller, that strays
 By muddy Shores of broad seven-mouthed
 Nile,
 Unweeting of the perilous wondring ways,
 Doth meet a cruel crafty Crocodile,

- Which in false Crie hidng his harmful
 Guile,
 Both weep full sore, and sheddeth tender
 Tears:
- C. 5. S. XX.
- Before the Door her iron Chariot stood,
Already harnessed for Journey now;
And cole-black Steeds yborn of hellish
Blood,
That on their rusty Bits did champ, as
they were wood.
- C. 5. S. XXI.
- She greatly grew amazed at the sight,
 And th' unacquainted Light began to
 fear:
 (For never did such Brightness there ap-
 pear)
 And would have back retired to her Cave,
 Until the Witch's Speech she 'gan to
 hear,
- C. 5. S. XXII.
- Or that great House of Gods Celestial,
 Which wast besot in Baemoragon's Hall,
 And saw'st the Secrets of the World un-
 made;
- C. 5. S. XXIV.
- Her feeling Speeches sone Compassion
 mov'd
 In Heart, and Change in that great Moth-
 er's Face;
- C. 5. S. XXVII.
- Then bowing down her aged Back, she kist
the wicked Pitch;
- C. 5. S. XXVIII
- Then to her iron Waggon she betakes,
And with her bears the foul well-fa-
vour'd Pitch:
Through mirkome Air her ready way she
makes.
Her tryfold Team (of which, two black as
Pitch,
And two were brown, yet each to each un-
lich)
Did softly swim away, ne ever stamp,
Unless she chaunc'd their stubborn
Out's to tritch;
Then, foaming Tarre, their Bridles they
would champ,

: And trampling the fine Element, would
fiercely ramp.

C. 5. S. XXX.

His cruel Wounds, with cruddy Blood con-
seal'd,
They binden up so wisely as they may,
And handle softly, till they can be
heal'd:
So lay him in her Chariot, close in Right
conceal'd.

C. 5. S. XXX.

And all the while she stood upon the
Ground,
The wakeful Dogs did never cease to bay,
As giving warning of th' unmonted Soul,
With which her iron wheels did then ef-
fray,
And her dark grisly Lock them much dis-
may.
The Messenger of Death, the ghastly Owl,
With dreary shrieks did her also bewry;
And hungry Wolves continually did howl
At her abhorred Face, so filthy and so
foul.

C. 5. S. XXXI.

Thence turning back in silence soft they
stole,
And brought the heavy Corse with easy
pace

C. 5. S. XXXII.

By that same way the direful Dames do
drive
Their mournful Chariot.

• • • •

The trembling Ghosts with sad amazed
Mood,
Chattering their Iron Teeth, and staring
wide
With stony Eyes; and all the hellish
Brood
of Fiends infernal flock'd on every
side,
To gaze on earthly Wight, that with the
Night durst ride.

C. 5. S. XXXIII :

: They pass the bitter waves of Acheron,
Where many Souls sit wailing woefully,

- C. 5. S. XXXIV. : And come to fiery Flood of Phlegeton,
 : Before the Threshold, dreadful Cerberus
 : His three deformed Heads did lay along,
 : Curled with thousand Adders venomous,
And lidded forth his bloody flaming
Tongue;
At them he gan to rear his Bristles
strong,
And felly snarre, until Day's Enemy
 Did him appease; then down his Tail he
hong.
- C. 5. S. XXXVI. Where was a Cave ywrought by wondrous
Deep, dark, uneasy, doleful, comfort-
less,
- C. 5. S. XLI. There antient Night arriving, did
 alight
From her high weary Main,
- C. 5. S. XLIX. : Proud Tarquin, and too lordly Lentulus,
 : Stout Scipio, and stubborn Hannibal,
 : Ambitious Sylla, and stern Marius,
 : High Cesar, great Pompey, and fierce An-
 : tonius.
- C. 5. S. LII. : He by a privy Postern took his Flight,
- C. 6. S. I. : As when a Ship, that flies fair under
 : Sail,
 : An hidden Rock escaped hath unwares,
 : That lay in wait her Wrack for to be-
 : wail,
 : The Mariner yet half amazed stares
 : At peril past, and yet it doubt ne
 : dares
 : To joy at his fool-happy Oversight:
 : So doubly is distress'd 'twixt Joy and
 : Cares
 : The dreadless Courage of this Elfin
 : Knight,
- C. 6. S. VII. A Troop of Fauns and Satyrs far away
Within the Wood were dauncing in a
round,
Whiles old Sylvanus slept in shady Ar-
bour sound:

- C. S. S. IX. With ruffled Raiments, and fair blubber'd
Face,
- C. S. S. XI. Their frowning Foreheads with rough Horns
ycled,
 And rustick Horror all aside do lay,
 And gently grenning, shew a semblance
Gled
 To comfort her, and Fear to put away,
 Their backward bent Knees teach her humbly
to obey.
- C. S. S. XIII. They all, as glad as Birds of joyous
Prime,
 Thence lead her forth, about her damente-
 ing round,
 Shouting, and singing all a Shepherds
Rime,
 And with green Branches stroving all the
 Ground,
 Do worship her, as Queen, with Olive Gar-
 land crown'd.
- C. S. S. XIV. And all the way their merry Pines they
sound,
 That all the Woods with double Echo
ring,
 And with their horned Feet do wear the
 Ground,
 Leaping like wanton Kids in pleasant
Spring.
 So towards old Sylvanus they her bring:
 Who, with the Noise awaked, cometh out
 to meet the Queen, his peak Steps reveren-
ing.
 And aged Limbs on Cyres stade stout,
 And with an Ivy Twine his Waete is girt
about.
- C. S. S. XV. Far off he wonders, what them makes so
glad,
 If Bacchus' merry Fruit they did invent,
 Or Cybel's frantick Rites have made them
mad:
- C. S. S. XVI. The Wood-born People fall before her
 flat,
 : And worship her as Goddess of the Wood;

: And old Sylvanus' self bethinks not,
 : what
 : To think of Wight so fair, but gazing
 : stood,

.
Sometimes Diana he her takes to be,
But misseth Bow, and Shafts, and Busking
to her Knee.

- C. S. S. XVII. But pin'd away in Anguish and self-
will'd Annoy.
- C. S. S. XVIII. : The woody Nymphs, fair Hamdryades,
 : Her to behold do thither run space,
 : And all the Troop of light-foot Naiades
- C. S. S. XIX. : Glad of such Luck, the luckless lucky
 Maid
 Did her content to please their feeble
 Eyes,
And long time with that salvage People
stay'd,
To gather Breath in many Miseries.
- C. S. S. XXX. : Yet evermore it was his manner fair,
 : After long Labours and Adventures spent,
 : Unto those native Woods for to repair,
 : To see his Sire and Offspring auntient.
- C. S. S. XXXIII. : So, on a day, when Satyres all were gone
 : To do their Service to Sylvanus old,
- C. S. S. XXXV. A silly Man, in simple Weeds forworn,
And coil'd with Dust, of the long dryed
way:
His Sandals were with teilesome Travel
torn,
And Face all tann'd with scorching sunny
May,
As he had travell'd many a Summer's Day,
Through boiling Sands of Araby and Ind;
And in his Hand a Jacob's Staff, to stave
His weary Limbs upon:
- C. S. S. XL. Whereas that Pagan proud himself did
rest,
In secret Shadow by a Fountain side:

- C. 7. S. II. ...whereas he weary sate
To rest himself, foreby a Fountain side,
- C. 7. S. III. He feeds upon the cooling shade, and bays
His sweaty Forehead in the breathing
Wind,
Which through the trembling Leaves full
gently plays,
- C. 7. S. IV. Unkindness past, they 'gan of Solace
treat,
And bathe in pleasureance of the joyous
Shade,
Which shielded them against the boiling
Heat,
And with green Bouhs decking a gloomy
Glade,
About the Fountain, like a Garland made;
Whose bubbling Wave did ever freshly well
We ever would through fervent Summer
fade:
- C. 7. S. VI. And lying down upon the sandy Grail,
Drunk of the Stream, as clear as crystal
Glass:

 : Till crudled cold his Courage 'gan as-
 : sail,
 : And cheerful Blood in Paintness chill did
 : melt,
 : Which like a Fever-fit through all his Body
 : swelt.
- C. 7. S. VII. Yet goodly court he made still to his
Dame,
 :: Pour'd out in Looseness on the grassy
Ground,
- C. 7. S. I. ...his stalking Steps are staid
 -
 : Upon a snagy Oak, which he had torn
 Out of his Mother's Bowels,
- C. 7. S. XI. ...he 'gan advaunoe
 : with huge Force and insupportable Main,
- C. 7. S. XIII. ...and fram'd by Furies Skill,
 With windy Nitre and quick Sulphur
 fraught,
 And ram'd with Bullet round,

: : : : :

Through smouldry Cloud of duskish stink-
ing Smoke,

- C. 7. S. XIX. : The woful Dwarf, which saw his Master's
 Fall,
 Whiles he had keeping of his grasing
 Steed,
 And valient Knight become a Caitive
 thrall,
 When all was past, took up his forlorn
 Weed,
 His mighty Armour, missing most at need;
 His silver Shield, now idle masterless;
 His pointan Spear, that many made to
 bleed,
 The rueful Monuments of Heaviness;
 And with them all departs, to tell his
 great Distress.
- C. 7. S. XLIV. : At last, when Life recover'd had the
 Rein,
 : And over-wrestled his strong Enemy.
- C. 7. S. LXVIII. : She fed her Wound with fresh renewed
 Bale;
 Long toss'd with Storme, and bet with
 bitter Wind,
 High over Hille, and low adown the Dale,
 She wandred many a Wood, and measur'd many
 a Vale.
- C. 7. S. XXIX. : Like glauncing Light of Phoebus' bright-
 est Ray;
 From top to toe no place appeared bare,
 That deadly dint of Steel endanger may:
 Athwart his Breast a Bauldrick brave he
 wore,
 That shin'd like twinkling Stars, with
 Stones most precious rare.
- C. 7. S. XXX. : Like Hesperus emongst the lesser Lights,

Thereby his mortal Blade full comely
bong

In ivory Sheath, yeav'd with curious
 alights;
Those hilts were burnish'd Gold, and han-
dle strong
Of mother Pearl, and buckled with a golden
Tong.

C. 7. S. XXXI.

His haughty Helmet, horrid all with Gold,
Both glorious Brightness, and great Terror
bred;
For all the Crest a Dragon did enfold
With greedy Paws, and over all did
spread
His golden Wings; His dreadful hideous
Head
Close couched on the Rever, seem'd to
throw
From flaming Mouth bright Sparkles fiery
red,
That sudden Horror to faint Hearts did
show;
And scaly Tail was stretch'd adown his Back
full low.

C. 7. S. XXXII.

Upon the top of all his lofty Crest,
A bunch of Hairs discolour'd diversly,
With sprinkled Pearl, and Gold full rich-
ly dress'd,
His shake, and seem'd to dance for Jel-
lity,
Like to an Almond-Tree ymount'd high
On top of green clinis all alone,
With blossoms brave bedecked daintily;
Whose tender Looks do tremble every one
At every little Breath, that under Heaven
is blown.

C. 7. S. XXXVII.

Hie Spear of Hebrew Wood behind him bare,
Those harmful Head, thrice heated in the
Fire,
:Had riven many a Breast with Pick-her-l
square;

• • • •

:The iron Rowels into frothy Rose he bit.

C. 7. S. XXXVIII.

When as this Knight nigh to the Lady
 drew,

- With lovely court he 'gan her entertain;
 But when he heard her answers loth, he
 knew
 Some secret Sorrow did her Heart dis-
 train:
 Which to allay, and calm her storming
 Pain,
 Fair feeling words he wisely 'gan dis-
 play,
 And for her Humour fitting purpose
 feign,
 To tempt the Cause it self for to bewray;
 Wherewith emmoy'd, these bleeding words
 she 'gan to say:
- C. 7. S. XXXIX. : The careful Cold beginneth for to creep,
 And in my Heart his iron Arrow steep,
- C. 7. S. XLIII. : Which Phison and Euphrates floweth by,
 And Gebon's golden Waves do wash contin-
 ually:
- C. 7. S. XLIV. : Bred in the loathly Lakes of Tartary,
- C. 7. S. XLVIII. : And ye the forlorn Reliques of his
 Power,
 His biting Sword and his devouring Spear,
 Which have endured many a dreadful
 Stower,
 Can speak his Prowess, that did earst
 you bear,
 And well could rule:
- C. 8. S. III. : Then took the Squire an Horn of Bugle
 small,
 which hung adown his side in twisted
 Gold,
 And Tassels gay.
- C. 8. S. IV. : Three Miles it might be easy heard
 around,
 And Echoes three answer'd it self again:
- C. 8. S. V. : In haste oame rushing forth from inner
 Bower,
 With staring Count'nance stern, as one
 astoun'd,

- :
 And staggering Steps, to meet what sudain Stover
 Had wrought that Horror strange, and dar'd
 his dreaded Power.
- C. S. S. VII. All arm'd with ragged Scrubs and knotty Grain,
- C. S. S. IX. Enroll'd in Flames, and shouldring Breament,
- C. S. S. XVII. :
 Thereat he roared for exceeding Pain,
 That to have heard, great Horror would
 have bred;
 And scourging th' empty Air with his
 long Train,
 Through great Impatience of his grieved Head,
-
- :
 Came hurtling in full fierce, and forc'd
 the Knight retire.
- C. S. S. XXI. ...for he has read his end
 in that bright Shield,
- C. S. S. XXVII. :
 And you fresh Bud of Vertue springing fast,
- C. S. S. XXIX. :
 But no Man ear'd to answer to his Cry.
 There reign'd a solemn silence over all,
 No Voice was heard, nor Wight was seen in
 Bower or Hall.
- C. S. S. XXX. At last, with creasing crooked Face
 forth came
 An old old Man, with Beard as white as
 Snow,
 That on a Staff his feeble Stepe did
 frame,
 And guide his weary Gait both to and fro;
For his Eye-sight him failed long ygo;
And on his Arm a Punch of Keys he bore,
The which unused brest did overgrow;
Those were the Keys of every inner Door,
But he could not them use, but kept them
 still in store.

- C. S. S. XXXI. : For as he forward mov'd his footing old,
 To backward still was turn'd his wrinkl'd
 face:
- C. S. S. XXXII. : His reverent Hairs and holy Gravity
- C. S. S. XXXVII. : But in the same a little Grate was pight,
 Through which he sent his Voice, and loud
 did call
 With all his Power, to weet if living
 Wight
 Were housed there within, whom he enlargen
 micht.
- C. S. S. XL. : Whose feeble Thirbs, unable to uphold
 His pined Corpse,
- C. S. S. XLI. : His sad dull Eyes deep sunk in hollow
 Pits,
 Could not endure th' unwonted Sun to
 view:
 His rawbone Arms, whose mighty brawned
 Bowers
- C. S. S. I. : O Goodly golden Chain, wherewith yfere
 The Vertues linked are in lovely wise;
- C. S. S. IV. : His dwelling is low in a Valley green,
 Under the foot of Iauran mossie hore,
 From whence the river bee, as Silver
 clean,
 His tumbling Billows rolls with gentle
 rore:
- C. S. S. VIII. : Ah, Love, lay down thy Bow, the whiles
 I may respire.
- C. S. S. XII. : Of looser Life, and Heat of Hardiment,
 Ranging the Forest wide on Courser free,
 The Fields, the Floods, the Heavens with
 one Consent
 Did seem to laugh on me, and favour mine
 intent.
- C. S. S. XIII. : The verdant Grass my Couch did goodly
 dight,
 And Pillow was my Helmet fair display'd:

- C. S. S. XIV. When I awoke, and found her place do-
 void,
 And naught but pressed Grass where she
 had lyen,
 I sorrowed all so much, as earst I
 joy'd,
 And washed all her place with watry
 Ryne.
- C. S. S. XXI. And with his winged Heels did tread the
 Wind,
 As he had been a Foal of Pegasus his kind.
- C. S. S. XXXI. His subtle Tongue, like dropping Honey,
 melt' th
 Into the Heart, and searcheth every
 Vein,
 That ere one be aware, by secret
 Stealth
 His Power is left, and Weakness doth re-
 main.
- C. S. S. XXXIV. Ere long they come, where that same
 wicked Night
 His dwelling has, low in a hollow Cave,
 Far underneath a craggy Clift upright,
 Dark, doleful, dreary, like a greedy
 Grave,
 That still for carrion Carcasses doth
 crave:
 On top whereof av dwelt the ghastly
 Owl,
 Shrieking his baleful Note, which ever
 dove
 Far from that haunt all other cheerful
 Fowl;
 And ell about it wondring Ghosts did weil
 and howl.
- C. S. S. XXXIV. And all about, old Stocks and Stubbs of
 Trees,
 Whereon nor Fruit, nor Leaf was ever
 seen,
 Did hang upon the ragged rocky Knees;
 On which had many Wretches hanged been,
 Whose Carcasses were scattered on the
 Green,

C. S. S. LXXV.

That darksome Cave they enter, where they
find
That cursed Man, low sitting on the
ground,
Musing full sadly in his mullen Mind;
His greasy Locks, long grown, and un-
bound,
Discorded hung about his Shoulders round,
And hid his Face; through which his hal-
low Eyes
Look'd deadly dull, and stared as ca-
toun'd;
His raw-bone Cheeks, through Penury and
Pina,
Were shrunk into his Jaws, as he did never
dine.

C. S. S. LXXVI.

His Garment, raught but many ragged
Clouts,
With Thorns together pinn'd, and patched
was,
The which his naked Sides he wrap'd
about;
And him beside there lay upon the Grass
A dreary Corse, whose Life away did waso,
All yellow'd in his own yet luke-warm
Blood.

C. S. S. XL.

...lays the Soul to sleep in quiet Grove?

C. S. S. LI.

But when as none of them he saw him take,
He to him raught a Dagger sharp and keen,
And stabb'd him in heart; his Hand did
quake,
And tremble like a leaf of Aspin green,
And troubled Blood through his pale Face
was seen
To come and go; with Tydings from the
Heart,
As it a running Messenger had been.

C. 10. S. V.

With Looks full lowly cast, and Gate
full slow,
Went on a Staff his feeble Steps to stay,

C. 10. S. VI.

:: Each goodly thing is hardest to begin:
 :: But entred in, a spacious Court they see,
 :: Both plain and pleasant to be walked in,

- Where them does meet a Franklin fair
 and free,
 And entertains with comely courteous
 Glee;
- C. 10. S. VII. There fairly them receives a gentle
 Squire,
 Of mild Demeanour, and rare Courtesy,
 Right cleanly clad in comely and Attire;
 In Word and Deed that shew'd great Hol-
 esty,
 And knew his Good to all of each degree,
 Right Reverence. He them with Speeches
 meet
 Does fair entreat; no courting Nicety,
 But simple, true, and eke unfeigned
 sweet,
- C. 10. S. XIII. Thus as they 'gan of sundry things de-
 vice,
 Lo! two most goodly Virgins came in
 place,
Ylinked arm in arm in lovely wise,
With Countenance damure, and modest
Grace,
 They numbered even Steps, and equal Pace:
 Of which the eldest, that Fidelia hight,
 Like sunny Beams threw from her crystal
 Face,
 That could have daz'd the rash Behold-
 er's Sight,
- C. 10. S. XIV. She was arrayed all in lilly White,
And in her right hand bore a Cup of
Gold.
 With Wine and Water fill'd up to the
 height,
 In which a Serpent did himself enfold,
 That Horror made to all that did be-
 hold;
 But she no whit did change her constant
 Mood:
 And in her other Hand she fast did hold
 A Book, that was both sign'd and seal'd
 with Blood,
- C. 10. S. XIV. Upon her Arm a silver Anchor lay,
Thereon see leaned ever, as bel:

And ever up to Heav'n, as she did pray,
Her steadfast Eyes were bent, ne swerved
other way.

- C. 10. S. XV. : Then to the Knight, with shamefac'd Modesty,
They turn themselves, at Una's neck Request,
And him salute with well-beseeming Glee;
Who fair them quites, as him beseemed best,
And goodly can discourse of many a noble Gest.

C. 10. S. XXXI. : Adorn'd with Gems and Orches wondrous fair,
Whose passing Price uneath was to be told;
And by her side there sate a gentle Pair
Of turtle Doves, she sitting in an Ivory Chair.

C. 10. S. XXXII. : The Plums of Pride, and Wings of Vanity,

C. 10. S. XLVI. : On top whereof, a sacred Chappel was,
And eke a little Hermitage thereby,
Therein an aged holy man did lie,

C. 10. S. XLVII. : Great Grace that old Man to him given had:
For God he often saw from Heaven's height.
X All were his earthly Even both blunt and bad,
And through great Age had lost their kindly sight.
Yet wondrous quick and piercqrnt was his sight,
As Eagle's Eye, that can behold the Sun.
X Milton (Written in Keats's handwriting.)

C. 10. S. XLVIII. : With snowy Locks adown his shoulders shed,
As Hoary Frost with Spangles doth attire
The mossy Branches of an Oak half dead.

C. 10. S. LIII. : That blood-red Billows like a walled Front
On either side disparted with his Rod,

:
 Till that his Army dry-foot through
 them yod,
 Dwelt forty Days upon; where, writ in
 Stone
 with bloody Letters by the Hand of God,
 The bitter Doom of Death and baleful Moan
 He did receive, whiles flashing Fire about
 him shone.

C. 10. S. LIV.

:
 Or like that sacred Hill, whose head
full high,
Adorn'd with fruitful Olives all around,
Is, as it were for endless Memory
Of that dear Lord, who oft thereon was
found,
For ever with a flowring Garland
crown'd:
Or like that pleasant Mount, that is for
ay
Through famous Poets Verse each where
renown'd,
On which the thrice three learned Ladies
play
Their heavenly Notes, and make full many a
lovely lay.

C. 10. S. LV.

:
 Cannot describe, nor wit of Man can
 tell;
 Too high a Ditty for my simple song:
 The City of the great King hight it
 well,

C. 10. S. LXI.

Saint George of Harry England, the sign
of Victory.

C. 11. S. I.

And in her modest manner thus bespeak;

C. 11. S. IV.

Where stretch'd he lay upon the sunny
side
of a great Hill, himself like a great
Hill.

C. 11. S. V.

The Nurse of Time, and everlasting Fame,

C. 11. S. VI.

:
 O gently come into my feeble Breast,
 Come gently, but not with that mighty
 Page,
 Where-with the Martial Troops thou dost
 infest,

And Hearts of great Heroes doth enrage,
 That naught their Kindled Courage may
 assuge;
 Soon as thy dreadful Trump begins to
 sound,
 The God of War with his fierce Equipe
 Thou dost awake, sleep never he so
 sound,

C. II. S. VII.

Fair Goddess lay that furious Fit aside,
 Till I of Wars and bloody Mars do sing,
 And Briton Fields with Sarazin Blood
 body'd,
 Twixt that great Fairy-Queen and Paynim
 King,
 That with their horror Heaven and Earth
 did ring,
 A work of labour long, and endless
 praise:
 But, now a while let down that haughty
String,

C. II. S. VIII.

By this, the dreadful Beast drew nigh to
hand,
Half flying, and half footing in his
stance,
That with his largeness measured much
Land,
And made wide shadow under his huge
stance;
As Mountain doth the Valley over-cast.
Approaching nigh, he reared high upon
His very mountain, terrible, and red,
Which to increase his hideous fer-
ness more,
Was strown with Wrath, and Poison, and with
bloody Gore.

C. II. S. IX.

Which as an Eagle, seeing Prey appear,
His airy Plumes doth rouse, full molyv
dight,
So shaked he, that Horror was to hear:
For, as the clashing of an Armour
bright,
Such noise his roused scales did send unto
the Knight.

C. II. S. I.

His flamey Wings when forth he did dis-
play,

Vere like two Sails, in which the hollow
Wind
Is gathered full, and worketh speedy way:

C. II. S. XI. His huge long Tail, wound up in hundred
Folds,
Does over-spread his long Brass-scaly
Back;
Whose wreathed Boughs when ever he un-
Folds,
And thick entangled Knots adown does
slack;
Bespotted all with Shields of red and
black.
It sweepeth all the Land behind him far,

C. II. S. XIII. And that more wondrous was, in either Jaw
Three ranks of iron Teeth enrage were,
In which, yet trickling Blood and Gobbets
raw

C. II. S. XIV. (His blazing Eyes)
As two broad Beacons, set in open Fields,
Send forth their Flames far off to every
shire.

But far within, as in a hollow Glade,
Those glaring Lamps were set, that made a
dreadful shade.

C. II. S. XV. So dreadfully he towards him did pace
Forelifting up aloft his snakled Breast,
And often bounding on the bruised Grass,
As for great joyance of his new-come
Crest.
Mitssoons he 'gan advance his haughty
Crest,
As chuffed Boar his Bristles doth up-
rear,
And shook his Scales to Battel ready
drest;
That made the Red-cross Knight nigh
quake for fear,

C. II. S. XVIII. Then with his waving wings displayed
wide,
Himself up high he lifted from the
ground,

And with strong Flight did forcibly di-
vide
The yielding Air, which nigh too feeble
found
Her flitting parts, and Element unsound,
To bear so great a weight: he cutting way
With his broad Sails, about him soared
round:
At last, low stooping with unwieldy sway,
Snatch'd up both Horse and Man, to bear
them quite away.

- C. 11. S. XIX. : Long he them bore above the subject Plain
So far as Yewen Bow a shaft may send,

C. 11. S. XXI. : The rolling Billows beat the ragged
Shore,
As they the Earth would shoulder from her
feet;

C. 11. S. XXXII. : His hideous Tail then hurled he about,
And there with all enwrap't the nimble
Thighs
Of the froth-forsy Steed,

C. 11. S. LXVIII. : Paint, weary, sore, emboyled, grieved,
brent
With Heat, Toil, Wounds, Arms, Smart, and
inward Fire.

C. 11. S. XXXI. : Now 'gan the golden Phoebus for to steep
His fiery Face in Billows of the West,
And his faint Steeds water'd in Ocean
deep.

C. 11. S. XXXIV. : As Eagle fresh out of the Ocean Nave,
Where he hath left his Plums all hoary
grey,
And deck'd himself with Feathers youthly
grey.
Like Byas Hawk up mounts unto the skies,
His newly bulded Pinions to assay,
And marvels at himself, still as he
flies:

C. 11. S. LI. : Her golden Locks for haste were loosely
shed
About her Ears, when Una her did mark

: Climb to her Charet, all with flowers
 : From Heaven high, to chace the chearless
 : Dark,

C. 11. S. LIV.

So down he fell, and forth his Life did
 breathe,
 That vanish'd into Smok and Cloudes
 swift;
So down he fell, that th' Earth him un-
 derneath
 Did groan, as feeble so great Load to
 lift;
So down he fell, as an huge rocky Clift,
 Whose false Foundation Waves have wash'd
away,
With Creedful Poise is from the main
Land rift,
And rolling down, great Neptune doth
dismay;
So down he fell, and like an heaped Moun-
 : tain lay.

C. 12. S. I.

: Behold, I see the Haven nigh at hand,
 : To which I mean my weary Course to bend;
 : Were the main Shete, and bear up with
 : the Land,
 : The which afore is fairly to be kend,
 : And seemeth safe from Storms, that may
 offend;
 : There this fair Virgin, weary of her way
 : Must landed be, now at her Journey's
 end;
 : There eke my feeble Bark awhile may
 : stay,
 : Till merry Wind and Weather call her
 thence away.

C. 12. S. II.

Scarcely had Phoebus, in the glooming
inst,
Ist harnessed his fiery-footed Team,

C. 12. S. III.

: Up rose with hasty Joy, and feeble
 speed
 That aged Sire,

C. 12. S. V.

Forth came that ancient Lord and aged
Aray'd in antique robes down to the
ground,

- And sad Habiliments right well beseech;
- C. 12. S. VI. And in their Hands sweet Tymbrels all un-
held on high.
- C. 12. S. VII. : As fair Diana, in fresh Summer's Day,
: Beholds her Nymphs, enrang'd in shady
: Wood,
: Some wrestle, some do run, some bathe in
: crystal Flood:
- C. 12. S. VIII. : Then on her Head they set a Girland
: green,
: And crowned her 'twixt Earrest and 'twixt
: Gans;
- C. 12. S. X. : Or in his Womb might lurk some hidden
: Nest
: Of many Dragonets, his fruitful Seed:
- C. 12. S. XI. : One Mother, when as her fool-hardy Child
: Did come too near, and with his Talante
: play,
: Half dead through fear, her little Babe
: revil'd,
: And to her Gossips gan in counsel say;
- C. 12. S. XIII. With Shawnes, and Trumpets, and with
Clarions sweet;
- C. 12. S. XVI. That godly King and Queen did passionate,
- C. 12. S. XXII. So fair and fresh, as freehest Flower in
: May;
: For she had laid her mournful Stole
: aside,
: And, Widow-like sad Wimple thrown away,
- C. 12. S. XXXVIII. Then 'gan they sprinkle all the Posts
: with Wine,
: And made great Feast, to solemnize that
: Day;
: They all perfum'd with Frankincense Di-
: vine,
: And precious Odours fetch'd from far
: away,
: That all the House did sweat with great
: Array:

- :
 And all the while sweet Music did apply
 Her curious Skill, the warbling Notes
 to play,
 To drive away the dull Melancholy;
- C. 12. S. XXXIX. :
 During the which there was an heavenly
 Noise
 Heard sound through all the Palace plea-
 santly,
 Like as it had been many an Angel's
 Voice,
 Singing before th' eternal Majesty,
 In their trihal Triplicities on high;
 Yet wist no Creature, whence that heav-
 enly Sweet
 Proceeded:
- C. 12. S. XLII. :
 Now strike your Sails, ye jolly Mari-
 ners;
 For we be come unto a quiet Roads,
 Where we must land some of our Passen-
 gers,
 And light this weary Vessel of her Load.
 Hers she awhile may make her safe Abode,
 Till she repaired have her Tackles
 spent,
 And wants supply'd. And then again
 abroad
 On the long Voyage whereto she is bent;
 Well may she speed, and fairly finish her
 Intent.

GLOSSARY

<u>Word</u>	<u>Keats</u>	<u>Spenser</u>
adown	An Extempore, xiii, 18; Endy., II, 77.	F. Q., I, xi, 32, 7.
amate	To Chatterton, 8.	F. Q., I, 1, 51, 4; ix, 45, 4; etc.
amaze (noun)	Endy., I, 347; III, 894; IV, 979; Lam., I, 322; 324; St. Ag., XIV, 5; etc.	S. C. Ag., 76; F. Q., I, ii, 5, 1.
aright	Lam., I, 334; St. Ag., vi, F. Q., I, vii, 40, 5; Hyp., II, 1; Otho, I, 9; ix, 6, 6, 1, 19.	

<u>word</u>	<u>Keats</u>	<u>Spenser</u>
atween	To George Felton Matthew, 48; On Leaving Some Friends, 5.	Epith., 155, 292; F.Q., II, 1, 56, 5; etc.
bale	Tip-Toe, 180; Endy., IV, 942.	Amor., 11, 2; F.Q., I, 1, 16, 7; viii, 28, 6; etc.
ballance	Endy., I, 644; IV, 942; Induct., 30.	F.Q., I, 11, 28, 2; iv, 27, 8.
banneral	Induct., 38.	F.Q., VI, vii, 26, 9
battailous	Otho, IV, 11, 90.	F.Q., I, v, 2, 8.
beodsmen	St. Ag., I-IV, XLII.	F.Q., I, x, 26, 3.
bedight	As From the Darkening Gloom, 7.	S.C. Oct., 80; F. Q., I, xii, 21, 6.
beforne	St. Mark, 100	S.C. Maye, 104, 180
beldame	St. Ag., XVI; etc.	F.Q., III, 11, 43, 1
chace(verb)	Endy., III, 138; To Hope, 17.	F.Q., I, iv, 44, 4; I, xi, 51, 8.
chace(noun)	Endy., I, 193; 532.	F.Q., I, viii, 5, 2.
chaffing	Endy., II, 39.	F.Q., I, iii, 33, 6; I, xi, 15, 6.
coronal	Endy., II, 409, 623; IV, 214.	F.Q., III, 5, 53, 8; S.C. Ap., 123.
covert	To a Friend, 3; Endy., I, 17; III, 470; IV, 101; etc.	F.Q., I, i, 7, 1; etc.
daedale	Endy., IV, 459.	F.Q., IV, 10, 45, 1; etc.
dight	Endy., III, 10.	F.Q., I, iv, 14, 8; etc.
disparted	Endy., II, 398; 407; 5, 17; Lam., I, 195.	F.Q., I, x, 53, 4; II, viii, 44, 7.
distraught	Endy., I, 565; Hyp., I, 232.	F.Q., I, ix, 38, 1; etc.
drove	Endy., III, 610.	F.Q., I, ix, 22, 7.
drear	Lam., I, 150, 238; Robin Hood, 18;	F.Q., I, viii, 40,
dreariment	Hyp., II, 32; Endy., I, 804; etc.	9; etc.
elf	Cap and Bells, XLIV, 7.	Epith., 11; F.Q., I, ii, 44, 4; etc.
embracements	Endy., II, 533.	F.Q., I, v, 2, 6.
empierce	Cap and Bells, XV, 4.	F.Q., I, ii, 5, 5; II, iv, 26, 9.
espiial	St. Ag., XXI, 5.	F.Q., V, iv, 15, 8.
eterne	Endy., III, 42; Hyp., I, 117.	F.Q., III, vi, 37, 6
fear(tr.verb)	Endy., IV, 792; Isa., VIII, 6.	F.Q., II, xii, 25, 6

<u>Word</u>	<u>Kents</u>	<u>Spenser</u>
fray	Endy., II, 245; Lam., I, 230; St. Ag., XXII, 8; etc.	F.Q., I, i, 36, 5; ii, 14, 5; Amor., LIII, 2; Epith., 344.
griesly	Endy., II, 629.	F.Q., I, 4, 11, 1; I, v, 20, 1.
hep	Endy., I, 951.	F.Q., I, vii, 20, 1.
honey-dew	Endy., II, 7.	F.Q., III, xi, 31, 4.
inly	Endy., IV, 519.	F.Q., I, i, 4, 6; ix, 24, 8.
languishment	Cal., 88.	Amor., LX, 11; F.Q., IV, xii, 28, 5.
languorous	F.Hyp., I, 214.	F.Q., II, i, 8, 7.
lapped	Endy., I, 546.	F.Q., III, vi, 46, 5.
libbard	Lam., II, 185.	F.Q., I, vi, 25, 8.
lifeul	Endy., I, 768; Cap and Bell., LXIV, 6.	F.Q., VI, xi, 45, 4.
lilly	Endy., II, 408; 946; Lam., I, 24; St. Ag., VI, 7; etc.	Amor., I, 1; Proth., 32.
louted	Otho, III, i, 17; Cap and Bell., XXIX, 4.	S.C. Jul., 137; F.Q., I, x, 44, 6.
macy	Hyp., 83; On Receiving a Curious Shell, 6.	F.Q., I, vii, 38, 6.
minish	Endy., II, 582.	F.Q., I, xi, 43, 8.
mo	St. Mark, 109; Gadfly, XIV, 3.	S.C. June, 57; Sept., 14; C.C., 281; F. Q., I, iv, 35, 6.
morion	Stephen, I, ii, 39.	F.Q., VII, vii, 20, 8.
note	St. Mark, 103.	F.Q., I, ii, 20, 6; 37, 8; 43, 6.
ne	Spenserian Stanzas on C. A.B., II, 10, 11, 14, 15.	S.C. Feb., 21; F.Q., I, i, 22, 3.
needments	Endy., I, 208; C.C., 195.	F.Q., I, i, 6, 4; vi, 35, 9.
nigh(verb)	Human Seasons, 7; Hyp., II, 103; Lam., II, 202.	S.C. Mar., 4; Maye, 316.
ouzel	Endy., I, 682.	Epith., 82.
passion(verb)	Endy., I, 248; II, 201; Lam., I, 182.	F.Q., II, ix, 41, 8.
paynims	St. Ag., LXVII, 7.	F.Q., I, iii, 35, 1; 40, 5.
perceant	Lam., II, 301.	F.Q., I, x, 47, 5.
pight	Endy., II, 60; Otho, V, 5, 164.	F.Q., III, vii, 41, 4
pricket	Teignmouth, VII, 6.	S.C. Dec., 27.
raft	Endy., I, 334.	F.Q., I, i, 24, 8.
ramping	Endy., IV, 595.	F.Q., I, iii, 5, 2; 41, 5; viii, 12, 5; etc.

<u>Word</u>	<u>Keats</u>	<u>Spenser</u>
rought	Endy., II, 283; III, 856.	F.Q., I, vi, 29, 2; vii, 18, 2; etc.
sallows	Tip-toe, 67; Endy., II, 341; IV, 392.	F.Q., I, i, 9, 5; etc.
sculps	Iea., XLV, 4.	F.Q., I, iv, 36, 4.
seemlyed	Endy., IV, 950.	F.Q., IV, viii, 14, 3.
shallop	Endy., I, 423; Cal., 67.	F.Q., III, vii, 27, 8; etc.
shent	Endy., IV, 593; Lam., I, 198; Sleep and Poetry, 379; Otho, III, ii, 125.	F.Q., III, ix, 23, 8.
shouldered	Endy., III, 835.	F.Q., II, xii, 23, 8.
spright	Endy., III, 158; Indolence, VI, 10; A Dream, 3.	F.Q., I, i, 45, 2; v, 18, 5.
teen	Init. of Sp., 22.	F.Q., I, ix, 34, 7; xii, 18, 8.
tinct	St. Ag., XXX, 6.	S.C. Nov., 108.
under-song	Cal., 61; Lam., II, 200;	C.C., 169; Epith., 110.
vermeil	Isa., LXXVI, 7.	
weet	Endy., IV, 148; I, 50; 896; Epith., 227; Proth., 33; Hyp., I, 209; III, 14; St. Ag., LXXVIII, 3.	Spenserian Stanzas on C. F.Q., I, v, 3, 3; vi, 8, 4. A.E., I, 1.
wist	Four Fairies, 88.	F.Q., I, v, 27, 3; etc.
woeful	St. Ag., XVIII, 59.	F.Q., I, iii, 3, 2.
wonderment	Tip-toe, 142; Endy., II, 384; IV, 1003.	Amor., III, 12; XXIV, 1.
wor	Hyp., I, 326.	S.C. Jan., 5; June, 109.
ycloped	In After-Time, 2.	F.Q., II, iii, 8, 9; II, ix, 58, 8; III, v, 8, 7; etc.
youngling	Tip-toe, 37; Endy., I, 138; Hyp., II, 318.	S.C. Maye, 109.

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